

THE
RITUSANHARA
OF
KALIDASA,

With Notes and English Translation.

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BOMBAY:
GOPAL NARAYEN & Co;
[BOOKSELLERS & PUBLISHERS,
1897

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Price 12 Annas.

BOMBAY: PRINTED AT GOPAL NARAYEN & CO'S
PRINTING PRESS, KHETWADY.

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महाकविश्रीकालिदास विरचितं

ऋतुसंहारम् ।

~+~

मुम्बय्या

गोपाल नारायण कम्पनी, बुकसेलर्स

इत्याख्यजनतया स्वकीये

मुद्रालयेऽङ्कित्वा

प्रकाशितम् ।

स्त्रि० १८९७

मूल्यं १२ आणकः

INTRODUCTION.

Of all our poets, *Kalidasa* has met with the highest appreciation, not only in this country, but in Europe. The Hindu estimate of him is expressed in the well known verse :—

पुरा कवीनां गणना प्रसङ्गे कनिष्ठिकाधिष्ठित कालिदासा ।

अद्यापि तं तुल्यं कवेर भावाद नामिका सार्थवती बभूव ॥

The great Orientalist, Sir William Jones, translated his *Sakuntala* a century ago. Since then that play has also been translated into many of the languages of Europe. The best translation in English is that of Prof. Monier Williams who calls our poet “ India’s greatest dramatist.”

The great German poet, Goethe, thus rapturously exclaims of the *Sakuntala* :—

“ Wouldst thou the young years blossoms and the fruits of
its decline,

And all by which the soul is charmed, enraptured, feasted,
fed,

Wouldst thou the earth, and heaven itself in one sole
name combine ’

I name thee O *Sakuntala* ’ and all at once is said. ’

(English translation by Mr E. B. Eastwick.)

Alexander von Humboldt, in treating of Indian poetry, observes :—“ The name of *Kalidasa* has been frequently and early celebrated among the western nations. Tenderness in the expression of feelings, and richness of creative fancy, have assigned to him his lofty place among the poets of all nations. In another place he says :—“ *Kalidasa* is a masterly describer of the influence which Nature exercises upon the minds of lovers.” (From Prof. Monier Williams’ Edition of the *Sakuntala*).

Nothing definite is known of *Kalidasa*’s date or history. But one thing is certain; he has been regarded throughout the length and breadth of India from very early times as an inspired poet. Such a result, in a vast continent with very few means of communication, and inhabited by multitudes

of races unconnected by a *lingua franca*, must have been the work of a long time.

Some of the materials from which the date of *Kalidasa* may be inferred are given below.

(1) He is described as one of the " nine gems " of the Court of King *Vikramaditya* of *Ujjayini* (56 B. C.)

धन्वन्तस्त्रिषण्णकामरासिंहं शङ्कु वेताल भट्टघट कर्पूर कालिदासाः ।

ख्यातो वराहमिहिरो नृपतेः सभायां रत्नानि वै वररुचिर्नव विक्रमस्य ॥

(2) There is, at the same time, a widely prevalent tradition which would make the poet a friend and companion king *Bhoja* of *Dhar* who is said to have flourished in the 11th century A. D.

(3) "According to *Mallinatha's* explanation on the 14th verse of *Meghaduta*, *Kalidasa* was the contempor

अद्रे शृङ्गं हरति पवनः किस्त्रि दित्युन्मुखीभि
र्दृष्टो च्छायश्चकितचकितं मुग्धसिद्धाङ्गनाभि ।
स्थानादस्मात्सरसनिचुलादुत्पतोदङ्मुखः खं
दिङ्मगानां पथि परिहरन् स्थूलहस्तावलेपान् ॥

of *Nichula* and *Dinguaga* who are generally said to have lived in the 6th century A. D." (*Apte's Sanskrit English Dictionary*, Appendix II.)

(4) *Bana* refers to *Kalidasa* in the beginning of his *Harshacharita*. Now *Bana* flourished in the first half of the 7th century A. D.

(5). "The earliest known authentic reference to *Kalidasa* is in an inscription, dated 556 Saka or 634 A. D. which he and *Bharavi* are spoken of as being renowned poets. The verse is as follows:—

येनायोजि न वेदम स्थिरमर्थविधौ विवेकिना जिनवेदम ।
स विजयतां रविकीर्तिः कविताश्रितकालिदास भारविकीर्तिः ॥

(*Apte's Sanskrit English Dictionary* (Appendix II.))

Bana's date " is indisputably fixed by that of his patron *Harshavardhana* of *Kanyakubja* who was reigning during the whole of *Hsien Tshang's* travels in India which lasted from 629 to 645 A. D. *Bana* must, therefore, have lived

the latter half of the sixth or the first half of the 7th century. (Apte's Sans-Eng. Dictionary. Appendix II.)

(6) The city of *Ujjayini* is described with much feeling in the *Meghaduta* (Prof. Monier Williams):—In the *Ritusamhara* reference is made in two or three places to the Vindhyan forests.

With regard to (1) and (2) above, one observation may be made. They are obviously inconsistent with each other. But they indicate a constantly recurring feature in the history of Indian Literature. That feature is, that all the leading literary and other celebrities of different times and places are crowded together into the reigns of one or two kings who encouraged learning. This is a very convenient provision for the maintenance of poor authors, and spares us the painful contemplation of merit struggling with poverty and of a dull and heartless public not appreciating merit, but it does not satisfy the requirements of historical truth.

All the facts enumerated above except (2)—lead to the conclusion that *Kalidasa* must have lived prior to the 6th century A. D.

Prof Lassen places *Kalidasa* about the year 250 A. D. Dr. Bhau Daji assigns him to the reign of a *Vikramaditya* in the sixth century (Prof. Monier Williams' Indian Wisdom. 475. Note 1.)

“There is one point which, if definitely settled, would give the poet's precise date. It is the mention by *Kalidasa* of his patron *Vikrama*. Who this *Vikrama* is it has not been definitely settled. Popular tradition identified him with the founder of the Samvat Era which is said to have commenced 56 B. C. If this view be correct, *Kalidasa* must be considered as belonging to the first century before Christ. But some scholars have recently come to the conclusion that what is called the era of *Vikramaditya*, 56 B. C., was a date arrived at by taking the date of the great battle of *Korur* in which *Vikrama* finally defeated the *Mlechhas*, i. e. 544 A. D., and then by throwing back the beginning of the new

era 600 years before that date, i. e., 56 B. C. If this conclusion be accepted as correct—and scholars do not seem to have yet agreed on the point—*Kalidasa* must have flourished in the sixth century A. D. The question is still an open one.” (Apte’s Sanscrit English Dictionary. Appendix II.)

We are equally in the dark as to *Kalidasa*’s history.

The following are his works :—

Plays:—*Sakuntala*, *Vikramorvasi* and *Malavikagnimitra*.

Poems :—*Raghuvamsa*, *Kumarasambhava*, *Meghaduta* and *Ritusamhara*.

Three other poems are also ascribed to *Kalidasa*. *Nalodaya*, *Srutabodha* and *Setubandha*, but it is doubtful whether he was really their author.

There is very little material to enable us to arrive at a conclusion as to the probable dates of the composition of each of the above mentioned works.

A FEW WORDS ABOUT THE ‘RITUSAMHARA.’

Indian poets are very fond of describing the seasons, especially as ministering to the *Shringara-rasa*, or sentiment of love ; in the three *Satakas* of *Bhartrihari* we see the ऋतुवर्णन or description of the seasons appropriated to the शङ्करशतक, and in the same manner we see all the seasons described in the *Ritusamhara* with special reference to the sentiment of love. The observation of Alexander von Humboldt quoted in the beginning of this Introduction applies in a special manner to this poem.

The poem is addressed by a lover (or by the poet himself) to his mistress. At the end of each *Sarga* there is an invocation of the blessings of the season described.

In consequence probably of its popularity, this poem, like other poems, has its own “various readings,” the genuineness or correctness of which it is very difficult to decide.

॥ श्रीः ॥

॥ ऋतुसंहारः ॥

॥ ग्रीष्मवर्णनम् ॥

प्रचण्डसूर्यः स्पृहणीयचन्द्रमा सदावगाहक्षमवारिसंचयः ।
दिनान्तरम्योऽभ्युपशान्तमन्मथो निदावकालः समुपागतः प्रिये १
निशाःशशाङ्कक्षतनीलराजयः कचिद्विचित्रं जलयन्त्रान्दिरम् ।
मणिप्रकाराः सरसं च चन्दनं शुचौ प्रिये यान्ति जनस्य सेव्यताम् २
सुवामितं हर्म्यतलं मनोरमं प्रियामुखोच्छ्वासाविकम्पितं मधु ।
सुतन्त्रिगीतं मदनस्य दीपनं शुचौ निशीथेऽनुभवन्ति कामिनः ॥ ३ ॥
नितम्बबिम्बैः सुदुकूलमेखलैः स्तनैः सहाराभरणैः सचन्दनैः ।
शिरोरुहैः स्नानकषायवासितैः स्त्रियो निदात्रं शमयन्ति कामिनाम् ४
नितान्तेलाक्षारसरांगरञ्जितैर्नितम्बिनीनां चरणैः सनूपुरैः ।
पदे पदे हंसरत्नानुकारिभिर्जनस्य चित्तं क्रियते समन्मथम् ॥ ५ ॥
पयोधराश्चन्दनपङ्कशीतलास्तुषारगौरार्पितहारशेखराः ।
नितम्बदेशाश्च सहेममेखलाः प्रकुर्वन्ते कस्य मनो न सोत्सुकम् ॥ ६ ॥
समुद्रतस्वेदचितांगसन्धयो विमुच्य वासांसि गुरूणि सांप्रतम् ।
स्तनेषु तन्वंशुकमुन्नतस्तना निवेशयन्ति प्रमदाः सयौवनाः ॥ ७ ॥
सचन्दनाम्बुव्यजनोद्भवानिलैः सहारयष्टिस्तनमण्डलार्पणैः ।
सवल्लकीकाकलिगीतनिस्वनैर्विबोध्यते सुप्रदवाद्य मन्मथः ॥ ८ ॥
सितेषु हर्म्येषु निशासु योषितां सुखप्रसुप्तानि मुखानि चन्द्रमाः ।
विलोक्य नूनं भृशमुत्सुकश्चिरं निशाक्षये याति हि येवपाण्डुताम् ॥ ९ ॥
असह्यवातोद्धतरेणुमण्डला प्रचण्डसूर्यात्पतापितामही ।

नशक्यते द्रष्टुमपि प्रवासिभिः प्रियावियोगानलदग्धमानसैः॥१०॥
 मृगाः प्रचण्डातपतापिता भृशं तृषा महत्या परिशुष्कतालवः ।
 वनान्तरे तोयमिति प्रधाविता निरीक्ष्य भिन्नाञ्जनसन्निभं नभः॥११॥
 सविभ्रमैः सस्मितजिह्वाक्षितैर्विलासकृत्यो मनसि प्रवासिनां ।
 अजिह्वसन्दीपनमाशु कुर्वते यथा प्रदोषाः शशिचारुभूषणाः ॥१२॥
 रवेर्मयूखैरभितापितो भृशं विदह्यमानः पाथि तप्तपांसुभिः ।
 अवाङ्मुखो जिह्वगतिः श्वसन्मुहुः फणी मयूरस्य तले निषीदति॥१३॥
 तृषा महत्या हतविक्रमोद्यमः श्वसन्मुहुर्भूरिवेदारिताननः ।
 नहन्यदूरेऽपि गजान्मृगाधिपो विलोलजिह्वश्चलिताग्रकेसरः ॥१४॥
 विशुष्ककण्ठोद्धतसीकराम्भसो गभस्तिभिर्भानुमतोऽभितापितः ।
 प्रवृद्धतृष्णोपहताजलार्थिनो न दन्तिनः केसारिणोऽपि बिभ्यति॥१५॥
 हुताग्निकल्पैः सवितुर्मरीचिभिः कलापिनः छान्तशरीरचेतसः ।
 नभोगिनं घ्नन्ति समीपवर्तिनं कलापचक्रेषु निवेशिताननम् ॥१६॥
 सभद्रमुस्तं परिशुष्ककर्दमं सरः खनन्नायतपोत्रमण्डलैः ॥
 प्रदीप्तभासारविणाभितापितो कराहयूथो विशतीवभूतलम् ॥१७॥
 विवस्वतातीक्ष्णतरांशुमालिना सपङ्क्तोयात्सरसोऽभितापितः ।
 उत्प्लुत्य भेकस्तृषितस्य भोगिनः फणातपत्रस्य तले निषीदति॥१८॥
 समुद्धृताशेषमृणालजालकं विपन्नमीनं द्रुतभीतसारसं ।
 परस्परोत्पीडनसंहतैर्गजैः कृतं सरःसान्द्रविमर्दकर्मम् ॥१९॥
 रविप्रभोद्भिन्नशिरोमणि प्रभो विलोलजिह्वाद्यलीढमारुतः ।
 विषाग्निस्ूर्यातपतापितः फणी न हन्ति मण्डूककुलं तृषाकुलः॥२०॥
 सफेनलालावृतवक्रसंपुटं विनिर्गता लोहितजिह्वमन्मुखं ।
 तृषाकुलं निःसृतमद्रिगङ्गराद्रवेषमाणं महिषीकुलंजलम् ॥२१॥

पटुतरदवदाहात्प्लुष्टशष्पप्ररोहाः

परुषपवनवेगात् क्षिप्तसंशुष्कपर्णाः ।

दिनकरपारितापात् क्षीणतोयाः समन्ता-
 द्विदधति भयमुच्चैर्वीक्ष्यमाणा वनामृताः ॥ २२ ॥
 श्वसिति विहगवर्गः शीर्णपर्णद्रुमस्थः
 कपिकुलमुपयाति ह्यन्तमद्रेर्निकुञ्जम् ।
 भ्रमति गवययूथः सर्वतस्तोयमिच्छन्
 सरभकुलमजिह्वां प्रोद्धरत्यम्बुकूपात् ॥ २३ ॥
 विकचनवकुमुम्भ स्वच्छसिन्दूरभासा
 परुषपवनवेमोद्धूतवेगेन तूर्णम् ।
 तरुविटपलताग्रालिंगमव्याकुलेन
 दिशि दिशि परिदग्धा भूमयः प्लवकेन ॥ २४ ॥
 ध्वनति पवनविद्धः पर्वतानां दरीषु
 स्फुटति पटुनिनादः शुष्कवंशस्थलीषु ।
 असरति तृणमध्ये लब्धवृद्धिः क्षणेन
 क्षपयति मृगयूथं प्रान्तलग्नो दवाग्निः ॥ २५ ॥
 बहुतर इवजातः शाल्मलीनां वनेषु
 स्फुटति कनकगौरः कोटरेषु द्रुमाणां ।
 परिणतबलशाखादुत्पतत्याशु वृक्षात्
 भ्रमति प्रवनधूतः सर्वतोऽग्निर्वनान्ते ॥ २६ ॥
 गजगवयमृगेन्द्रा वह्निसंतप्तदेहाः
 मुहद इव समेता द्रुन्दभावं बिहाय ।
 हुतवहपरिखेदादाशु निर्गत्य कक्षात्
 विपुलपुलिनदेशां निम्नमामाश्रयन्ते ॥ २७ ॥
 कमलवनचिताम्बुः पाटलमोदरम्यः
 सुखसलिलनिषेकः सेव्यचन्द्रांशुहारः ।

ब्रजतु तव मिदाघः कामिनीभिः समेतो
निशिसुललितगीतैर्हर्म्यपृष्ठे सुखेन ॥ २८ ॥

॥ इति श्रीकालिदामकृतानृतुसंहारे काव्ये
ग्रीष्मवर्णनं समाप्तम् ॥

द्वितीयः सर्गः ।

वर्षावर्णनम् ।

ससीकाराम्भोधरमत्तकृञ्जरः सहिष्पताकोऽशनिशब्दमर्दलः ।

समागतोराजवदुद्धतद्युतिर्वनागमः कामिजनप्रियः पिये ॥ १ ॥

नितान्तनीलोत्पलपत्रकान्तिभिः क्वचित्प्रभिन्नाञ्जनराशिसन्निभैः ।

क्वचित्सर्गभ्रमदास्तनप्रभैः समाचितं व्योमघनैः समन्ततः ॥ २ ॥

तृषाकुलैश्चातकपक्षिणां कुलैः प्रयाचितास्तोयभरावलम्बिनः ।

प्रयान्ति मन्दं बहुधारवर्षिणो बलाहकाः श्रोत्रमनोहरस्वनाः ॥ ३ ॥

बलाहकाश्चाशनिशब्दमर्दलाः सुरेन्द्रचापं दधतस्तडिद्गुणम् ।

सुतीक्ष्णधारापतनोऽसयायकैस्तुदन्ति चेतः प्रसभं प्रवासिनाम् ॥ ४ ॥

प्रभिन्नवैदूर्यनिभैस्तृणाङ्कुरैः समाचिताप्रोत्थितकन्दलीदलैः ।

विभातिशुक्लेतररत्नभूषिता वराङ्गनेव क्षितिरिन्द्रगोपकैः ॥ ५ ॥

सदा मनोज्ञाम्बुदनादसोत्सुकं विभाति विंस्तीर्णकलापशोभितम् ।

सविभ्रमालिङ्गनचुम्बनाकुलं प्रवृत्तनृत्यं कुलमद्य बर्हिणाम् ॥ ६ ॥

निपातयन्त्यः परितस्तटद्गुमान्प्रवृद्धवेगाःसलिलैरनिर्मलैः ।

स्त्रियः सुदुष्टा इव जातविभ्रमाः प्रयान्ति नद्यस्त्वरितं प्रयोनिविम्बं
तृणोत्करैरुद्धतकोमलाङ्कुरैर्विचित्रनीलैर्हरिणीमुखक्षतैः ।

वनानि वैन्धवानि हरन्ति मानसं विभूषितान्युद्धतपल्लवैर्द्रुमैः ॥ ८ ॥

विलोलनेत्रोत्पलशोभिताननैर्मृगैः समन्तादुपजातमाश्रयैः ।

समाचिता सैकतिनी वनस्थली समुत्सुकत्वं प्रकरोति चेतसा ॥ ९ ॥

अभीक्ष्णमुवैर्ध्वनता पयोमुचा घनान्वकारीकृतशर्वरीश्वरिणि ।
 तडित्प्रभादर्शितमार्गभूमयः प्रयान्ति रागादभिसारिकाः स्त्रियः १०
 पयोधरैर्भीमगभीरनिस्वनैस्ताडिद्विरुद्धेजितचेतसीभृगं ।
 कृतापराधानपि योषितैः भिषान्परिष्वजन्ते शयने निरन्तरम् ११॥
 विलोचनेन्दीवरवारिविदुभिर्नोषेक्तविम्बाधरचारपल्लवाः ।
 निरस्तमाल्याभरणानुलेपनाः स्थिता निराशाः प्रमदाः प्रवासिनाम् ॥
 विपाण्डुरं कीटरजस्तृणान्वितं भुजङ्गवद्वक्रगतिप्रसर्पितम् ।
 ससाध्वसैर्भेककुडैर्निरीक्षितं प्रयानि निम्नाभिमुखं नवोदकम् ॥ १२ ॥
 विपत्रपुष्पां नलिनीं समुत्सुका विहाय भृङ्गाः श्रुतिहारिनिस्वनाः ।
 पतन्ति मूढाः शिखिनां प्रनृत्यतां कलापचक्रेषु नवोत्पलाशया १४ ॥
 वनद्विपानां नववारिदस्वनैर्मदान्वितानां ध्वनतां मुहुर्मुहुः ।
 कपोलदेशा विमलोत्पलप्रभाः सभृङ्गयूथैर्मदवारिभिश्चिताः ॥ १५ ॥
 सितोत्पलभाम्बुदक्षुम्बितोत्पलाः समाचिताः प्रस्त्रवगैः समन्ततः ।
 प्रवृत्तनृत्यैः शिखिभिः समाकुलाः समुत्सुं रुचं जनयन्ति भूधरा १६
 कदम्बसर्जार्जुननीपकेतकीर्विकम्पयन्तत्कुसुम धिवासितः ।
 ससीकराम्मोधरसङ्गशीतलः समीरणः कं न करोति सोत्सुकम् १७॥
 शिरोरुहैः श्रोणितटावलम्बिभिः कृतावतंसैः कुसुमैः सुगन्धिभिः ।
 स्तनैः सहारैर्वदनैः ससीधुभिः स्त्रियो रतिं संजनयन्ति कामिनाम् १८
 तडिल्लतः शक्रधनुर्विभूषिताः पयोधरास्तोयभरावलम्बिनः ।
 स्त्रियश्च काञ्चीमणिकुण्डलोज्ज्वला हरन्ति चेतो युगपत्प्रवासिनाम् ॥
 मालाः कदम्बान्वकैसरकेतकीभि-
 रायोजिताः शिरसि बिभ्रति योषितोऽद्य ।
 कर्णान्तरेषु ककुभद्रुममञ्जरीभि-
 रिकृष्टानुकूलरचितान्वत्सकांश्च ॥ २० ॥

कालागुरुप्रचुरचन्दनचर्चिताङ्गुः
 पुष्पावतंससुरभीकृतकेशपाशाः ।
 श्रुत्वा ध्वनिं जलमुचां त्वरितं प्रदोषे
 शय्यागृहं गुरुगृहात्प्रविशन्ति नार्यः ॥ २१ ॥
 कुवलयदग्निर्लैरुन्नतैस्तोयनम्रै-
 र्मृदुपवनविधुतैर्मन्दमन्दं चलाङ्गिः ।
 अपहतामिव चेतस्तोयदैः सेन्द्रचापैः
 पथिकजनवधूनां तद्वियोगाकुलानाम् ॥ २२ ॥
 मुदित इव कदम्बैर्जातपुष्पैः समन्ता-
 त्पवनचलितशाखैः शाखिभिर्नृत्यतीव ।
 हासितमिव विधत्ते सूचिभिः केतकीनां
 नवसलिलनिषेकच्छिन्नतापो वनान्तः ॥ २३ ॥
 शिरसि बकुलमालां मालतीभिः समेतां
 विकसितनवपुष्पैर्युधिकाकुङ्कुलैश्च ।
 विकचनवकदम्बैः कर्णपूरं वधूनां
 रचयति जलदौघकान्तवत्काल एषः ॥ २४ ॥
 दधति वरकुचाग्रैरुन्नतैर्हर्मर्याष्टि
 प्रतनुसितदुकूलान्यायतैः श्रोणिबिम्बैः ।
 नवजलकणसेकादुद्रसां रोमरार्जो
 ललितवलिविभङ्गैर्मध्यदेशैश्च नार्यः ॥ २५ ॥
 नवजलकणसङ्गाच्छीततामादधानः
 कुसुममरनतानांलासकः पादपानां ।
 जनितरुचिरगन्धः केतकीनां रजोभिः
 परिहरति नम्रत्वान्प्रोषितानां मनांसि ॥ २६ ॥

ऋतुसंहारे ।

७

अलभंरविनतानामाश्रयोऽस्माकमुच्चै-

रयमिति चलसेकैस्तोयदास्तोयनम्राः । ज

अतिशयपरुषाभिर्ग्रीष्मवह्नेः शिखाभिः

समुपजनिततारुण्यं ह्लादयन्तीव विन्ध्यम् ॥ २७ ॥

बहुगुणरमणीयः कामिनीचित्तहारी

तरुविठपलतानां बान्धवो निर्विकारः ।

जलदसमय एष प्राणिनां प्राणभूतो

दिशतु तव हितानि प्रायशो वाञ्छितानि ॥ २८ ॥

इति ऋतुसंहारे द्वितीयः ॥ २ ॥

तृतीयः सर्गः ।

शरद्वर्णनम् ।

काशांशुका विकचपद्मनोज्ञवक्त्रा

सोन्मादहंसरवनूपुरनादरम्या ।

आपक्वशालिरुचिरानतगात्रयष्टिः

प्राप्ताशरत्नवधूरिव रम्यरूपा ॥ १ ॥

काशैर्मही शिशिरदीप्तिना रजन्यौ

हंसैर्जलानि सरितां कुमुदैः सरांसि ।

सप्तच्छदैः कुसुमभारनतैर्वनान्ताः

शुक्लीकृतान्युपवनामि च मालतीभिः ॥ २ ॥

चञ्चलमनोज्ञशफरीरसमाकलापाः २१

पर्यन्तसंस्थितसिताण्डजपङ्क्तिहाराः ।

नद्यो विशालपुलिनोरुनितम्बबिम्बा

मन्दं प्रयान्ति समदाः प्रमदा इवाद्य ॥ ३ ॥

व्योम कचिद्रजतशङ्खमृणालगौरै-

स्त्यक्ताम्बुभिर्लघुतया शतशः प्रयातैः ।

संलक्ष्यते पवनवेगचलैः पर्योदैः

राजेव चामरवरैरुपवीज्यमानः ॥ ४ ॥

भिन्नाञ्जनप्रचयकान्तिर्नभो मनोज्ञं बन्धूकपुष्परचित्तरिङ्गतां च भूमिः
वप्राश्चपकैकलमोदृतंभूमिभागाः प्रोत्कण्ठयन्तिनमनो भुवि कस्ययूनः॥
मन्दानिलाकुलितचासंवेशालशाखः पुष्पोद्गमप्रचयकौमलपल्लवाग्रः ।
मत्तद्विरेफपरिपीतमनुप्रसेकश्चित्तं विदारयति कस्य न कोविदारः ६
तारांगणप्रवरभूषणमुद्रहन्ती मेघवरोधपरिमुक्तशशाङ्कवक्त्रा ।

ज्योत्स्नादुकूलममलंरजनी दधाना वृद्धिं प्रयात्यनुदिनं प्रमदेव बाला ७
कारण्डवानननिघट्टितीक्ष्णचिमालाः कादम्बसोरसचयार्कुलतीरदेशाः ।
कुर्वन्तिहंसविरुतैःपरितोजनस्य प्रीतिसरोरुहरजोऽरुणितास्तटिन्यः ८
नेत्रोत्सवोद्दयहारिमरीचिमालः प्रह्लादकः शिशिरसीकरवारिवर्षा
पत्युर्वियोगविषदिग्गजरक्षतानां चन्द्रोदहत्यतितरां तनुमंगनानाम् ९
आकम्पयन्फलभरानतशालिजाला नानर्तयंत्तरुवरन्कुसुमावनम्रान् ।
उत्फुल्लपङ्कजवनानलिनीं विधुन्वन्पूनां मनश्च उद्यतिं प्रसभं नभस्वान् १०
सोन्मादहंसमिथुनैरुपशोभितानि स्वच्छानिफुल्लक्रमलोत्पलभूषितानि।
मन्दप्रभातपवनोद्गताक्षिमालान्युत्कण्ठयन्ति सहसाद्दयं सरांसि ११
नष्टं धनुर्बलभिदो जलदोदरेषु सौदामिनी स्फुरति नाथं वियस्यताका।
धुन्वन्तिपक्षपवनैर्नमोबलाकाः पश्यन्तिनोक्लंतमुखागगनंमयूराः १२
मृत्युप्रयोगरहिताञ्छिखिनो विहाय हंसानुपैति मदनो मधुरप्रगीतान्
मुक्त्वा कदम्बकुटार्जुनसर्जने पान् सप्तच्छदानुपगताकुसुमोद्गमभिः १३

शैफालिकाकुसुमगन्धममोहराणि

स्वस्थस्थिताण्डजकुलप्रतिनादितानि ।

पर्यन्तसंस्थितमृगीनयनोत्पलानि

प्रोत्कण्ठयन्त्युपवनानि मनांसि पुंसाम् ॥ १४ ॥

कह्लारपद्मकुमुदानि मुहुर्विधुम्बं
 स्तत्संगमादधिकशीतलतामुषेतः ।
 उत्कण्ठयत्यतितरां पवनः प्रभाते
 पत्रान्तलग्नतुहिनानि हरंस्वरूणाम् ॥ १५ ॥
 संपन्नशालिनिचयावृतभूतलानि
 स्वस्थस्थितमचुरगोकुलशोभितानि ।
 हंसैश्च सारसकुलैः प्रतिनादितानि
 सीमान्तराणि जनयन्ति नृणां प्रमोदम् ॥ १६ ॥
 हंसैर्जिता सुललिता गतिरङ्गनाना-
 मम्भोरुहैर्विकसितैर्मुखचन्द्रकान्तिः ।
 नीलोत्पलैर्मदकलानि विलोकितानि
 भ्रूविभ्रमाश्च रुचिरास्तनुमिस्तरङ्गैः ॥ १७ ॥

श्यामालताःकुसुमभारनतप्रवालाः स्त्रीणांहरंतिधृतभूषणबाहुकान्तिम् ।
 दन्तावभासविशदस्मितचन्द्रकान्तिकङ्कलपुष्परुचिरानवमालिकेव १८
 केशान्त्रितान्तघननीलविकुञ्चिताग्रा नापूरयन्तिवनितानमालतीभिः ।
 कर्णेषुचप्रवरकाञ्चनकुण्डलेषु नीलोत्पलानिविविधानिनिवेशयन्ति १९
 हारैः सचन्दनरसैः स्तनमण्डलानि श्रोणीतटं सुविपुलं रसनाकलापैः ।
 पादाम्बुजानिकलनूपुरशेखरैश्चनार्यैः प्रदृष्टमनसोऽस्य विभूषयन्ति २०

स्फुटकुमुदचितानां राजहंसाश्रितानां
 मरकतमणिभासा वारिणा भूषितानां ।
 श्रियमतिशयरूपं व्योमतोयाशयानां
 बहति विगतमेघं चन्द्रतारावकीर्णम् ॥ २१ ॥
 शरदि कुसुमसङ्गाद्वायवौ वान्ति शिताः
 विगतजलदधृद्धा दिग्विभागा मनोज्ञाः ।

विगतकलुषमम्भः श्यानपङ्का धरित्री
 विमलकिरणचन्द्रं व्योम ताराविचित्रम् ॥ २१ ॥
 दिवसकरमयूखैर्बोधयमानं प्रभाते
 वरयुवातिमुखाभं पङ्कजं नृम्भतेऽद्य ।
 कुमदमपि गतेऽस्तं लीयते चन्द्रबिम्बे
 हसितमिव वधूनां प्रोषितेषु प्रियेषु ॥ २२ ॥
 आसितनयनलक्ष्मीं लक्षयित्वोत्पलेषु
 क्लणितकनककार्क्षीं मतहंसस्वनेषु ।
 अधररुचिरशोभां बन्धुजीवे प्रियायाः
 पथिकजन इदानीं रोदिति भ्रान्तचित्तः ॥ २४ ॥
 स्त्रोणां निधाय वदनेषु शशाङ्कलक्ष्मीं
 कामं च हंसवचनं मणिनूपुरेषु ।
 बन्धूककान्तिमधरेषु मनोहरेषु
 क्वापि प्रयाति सुभगा शरदागमश्रीः ॥ २५ ॥
 विकचकमलवक्त्रा फुल्लनीलोत्पलाक्षी
 विकसितनवकाशश्वेतवासो वसाना ।
 कुमदरुचिरकान्तिः कामिनीवोन्मदेयं
 प्रतिदिशतु शरद्विश्वतसः प्रीतिमग्न्याम् ॥ २६ ॥
 इति ऋतुसंहारे तृतीयः ॥ ३ ॥

चतुर्थः सर्गः ।

अथ हेमन्तवर्णनम् ।

नवमवालोद्गमसस्यरम्यः प्रफुल्ललोध्रः परिपक्वशालिः ।
 विलीनपद्मः प्रपतत्तुषारो हेमन्तकालः समुपागतः प्रिये ॥ १ ॥
 मनोहरैः कुङ्कुमरागरक्तैस्तुषारकुन्दैर्द्वानिभैश्च हारैः ।
 विलासिनीनां स्तनशालिनीनां नालंक्रियन्ते स्तनमण्डलानि ॥ २ ॥

१ बाह्युग्मेषु विलासिनीनां प्रयान्ति सङ्गं वलयाङ्गदानि ।
 नेतम्बविम्बेषु नवं दुकूलं तन्वंशुकं पीनपयोधरेषु ॥ ३ ॥
 ताश्चौगुणैः काञ्चनरत्नचित्रैर्न भूषयन्ति प्रमदा नितम्बान् ।
 १ नूपुरैर्हंसरुतं भजद्भिः पादाम्बुजान्यम्बुजकान्तिभाञ्जि ॥ ४ ॥
 तात्राणि कालीयकचिचिदानि सपत्रलेखानि मुखाम्बुजानि ।
 शेरांसि कालागुरुधूपितानि कुर्वन्ति नार्यः सुरतोत्सवाय ॥ ५ ॥
 तिश्रमक्षामविषाण्डुवक्त्राः प्राप्तेऽपि हर्षाम्युदये तरुण्यः ।
 हसन्तिनोच्चैर्दशनाग्रभिन्नाम्प्रपीड्यमानानधरानवेक्ष्य ॥ ६ ॥
 गीनस्तनोरःस्थलभागशोभामासाद्य तत्पीडनजातखेदः ।
 गुणाग्रलघैस्तुहिनैः पतद्भिराक्रन्दतीवोषसि शीतकालः ॥ ७ ॥
 अभूतशालिप्रसवैश्चितानि मृगाङ्गनायूथविभूषितानि ।
 मनोहरक्रौञ्चनिनादितानि सीमान्तराण्युत्सुकयन्ति चेतः ॥ ८ ॥
 मफुल्लनीलोत्पलशोभितानि सोन्मादकादम्बविभूषितानि ।
 मसन्नतोयानि सुशीतलानि सरांसि चेतांसि हरन्ति पुंसाम् ॥ ९ ॥
 शकं व्रजन्ती हिमजातशीतैराधूयमाना सततं मरुद्भिः ।
 प्रिये प्रियङ्गुः प्रियविप्रयुक्ता विषाण्डुतां याति विलासिनीव ॥ १० ॥
 पुष्पासवामोदसुगन्धिवक्त्रो निश्वासवातैः सुरभक्तिताङ्गः ।
 परस्परङ्गव्यतिरिक्तशायी शेते जनः कामरसानुविद्धः ॥ ११ ॥
 दंतच्छदैः सव्रगदन्ताचिह्नैः स्तनैश्च पाण्यग्रकृताभिलेखैः ।
 संसूच्यते निर्दयमङ्गनानां रतोपयोगो नवयौवनानाम् ॥ १२ ॥
 काचिद्विभूषयति दर्पणसक्तहस्ता बालातपेषु वनितावदनारविन्दं ।
 वस्तच्छदं प्रियतमेन निपीतसारं दंताग्रभिन्नमवकृष्य निरीक्षते च ॥ १३ ॥
 अन्या प्रकामसुरतश्रमखिन्नदेहा रात्रिप्रजागरविषाटलनेत्रपद्मा ॥
 स्वस्तांसदेशकुलिताकुलकेशपाशा निद्रां प्रयाति मृदुसूर्यकराभितप्त

निर्माल्यदामपरिमुक्तमनोज्ञगन्धं
 मूर्ध्नोऽपनीय वनमल्लिशिरोरुहान्ताः ।
 पीनोन्नतस्तनभरानलग्नाभ्यष्टयः
 कुर्वन्ते केशरञ्जनामपरास्तरुण्यः ॥ १९ ॥
 अन्या प्रियेण परिमुक्तमवेक्ष्य गात्रं
 हर्षान्विता विरचिताधरचारुशोभा ।
 कूर्पासकं परिदधाति नखक्षताङ्गी
 व्यालम्बिनीलललितालककुञ्चिताक्षी ॥ २० ॥
 अन्याश्चिरं मुरतकेलिपारिश्रमेण
 खेदंगताः प्रशिथिलीकृतगात्रयष्टयः ।
 संपीड्यमानविपुलोरुपयोधरान्ता
 अभ्यञ्जनं विदधति प्रमदाः सुशोभाः ॥ २१ ॥
 बहुगुणरमणीयो योषिणां चित्तहारी
 परिणतबहुशालिव्याकुलग्रापसीमा ।
 सततमतिमनोज्ञः क्रौञ्चमालापरीतः
 प्रदिशतु हिमयुक्तः काल एषः सुखं वः ॥ २२ ॥
 इति ऋतुसंहारे चतुर्थः ॥ ४ ॥

पञ्चमः सर्गः ।

शिशिरवर्णनम् ।

प्ररूढशालीसुचयैर्मनोहरं कचिस्त्थितकौञ्चनिनादराजितम् ।
 प्रकामकामं प्रमदाजनप्रियं वरोरु कालं शिशिराह्वयं शृणु ॥ १ ॥
 निरुद्धवातायनमन्दिरोदरं हुताशनो भानुमतो गमस्तयः ।
 गुरूणिवासांस्यबलाः सयौवनाः प्रयान्तिकालेऽद्यजनस्य सेव्यतां २
 न चन्द्रनं चन्द्रमरीचिशतिलं न हर्म्यपृष्ठं शरदिन्दुनिर्मलम् ।
 न वायवः सान्द्रतुषारशीतलाः जनस्य चित्तं रमयन्ति सांप्रतम् ॥ ३ ॥

तुषारसंघातनिपातशीतलाः

शशाङ्कभाभिः शिशिरीकृत्वाः पुनः ।

विपाण्डुतारागणजिह्मभूषिता

जनस्य सेव्या न भवन्ति राजयः ॥ ४ ॥

गृहीतताम्बूलविलेपनस्त्रजः

सुखसवामेदितवक्रपङ्कजाः ।

प्रकामकालागुरुधूपवासिवं

विशन्ति शय्यागृहमुत्सुकाः स्त्रियः ॥ ५ ॥

कृतापराधान्बहुशोऽपि तर्जिता-

न्सवेपथून्साध्वसलुप्तचेतसः ।

निरीक्ष्य भर्तृन्सुरताभिलाषिणः

त्रियोऽपराधान्समदा विसस्मरुः ॥ ६ ॥

प्रकामकामैर्युवाभिः सनिर्दयं

निशासु दीर्घास्वभिरापिताश्रिरम् ।

भ्रमन्ति मन्दं श्रमखेदितोरसः

क्षपावसाने नवयौवनाः स्त्रियः ॥ ७ ॥

मनोज्ञकूर्पासकपीडितम्रतनाः

सरागकौशेयकभूषितोरसः ।

निवेशितान्तःकुसुमैः शिरोरुहै-

र्विभूषयन्तीव हिमागमं स्त्रियः ॥ ८ ॥

पयोवरैः कुङ्कुमरागापिञ्जरैः

सुक्षेपसेव्यैर्नवयौवनोष्माभिः ।

विलासिनीभिः परिपीडितोरसः

स्वपन्ति शीतं परिभूय कामिनः ॥ ९ ॥

सुगन्धिनिश्वासाविकम्पितोत्पलं

मनोहरं कामरतिप्रबोधकम् ।

निशासु दृष्टाः सह कामिभिः त्रियः

पिबन्ति मद्यं मदनयिमुत्तमम् ॥ १० ॥

अपगतमदरागा योषिदेका प्रभाते

कृतनिबिडकुचाग्रा पत्युरालिङ्गनेन ।

प्रियतमपरिभुक्तं वीक्षमाणा स्वदेहं

व्रजति शयनवासाद्वासमन्यद्धसन्ती ॥ ११ ॥

अगुरुसुरभिधूपामोदितं केशपाशं

गलितकुसुममालं तन्वती कुञ्चिताग्रम् ।

त्यजति गुरुनितम्बा निम्नमध्यावसाना

उषसि शयनमन्या कामिनी चारुशोभा ॥ १२ ॥

कनककमलकान्तैः सद्य एवाम्बुधौतैः

श्रवणतटानिषक्तैः पाटलोपान्तनेत्रैः ।

उषसि वदनबिम्बरंससंसक्तकेशैः

श्रिय इव गृहमध्ये संस्थिता योषितोऽद्य ॥ १३ ॥

पृथुजघनभरार्ताः किञ्चिदानम्रमध्याः

स्तनभरपरिखेदान्मन्दमन्दं व्रजन्त्यः ।

सुरतसमयवेपौ नैशमाशु प्रहाय

दधति दिवसयोग्यं वेषमन्यास्तरुण्यः ॥ १४ ॥

मखैवदचितभागान्वीक्षमाणाः स्तनाप्रा-

नघरकिसलयाग्रं दन्तभिन्नं स्पृशन्त्यः ।

आभिमतरसमेतं नन्दयन्त्यस्तरुण्यः

सवितुरुदयकाले भूषयन्त्याननानि ॥ १९ ॥

प्रचुरगुडविकारः स्वादुशालीक्षुरभ्यः

प्रबलसुरतकेलिर्जातकं वर्द्धयः ।

प्रियजनराहितानां वित्तसंतापहेतुः

शिशिरसमयं एष श्रयसे वोढेन्तु नित्यम् ॥ २० ॥

इति ऋतुसंहारे पञ्चमसर्गःसर्गः

षष्ठः सर्गः ।

अथ क्रमप्राप्तं वसन्तकालं वर्णयति-

प्रफुल्लचूर्णांकुरतीक्ष्णमायकौ

द्विरेफमालाविलसद्गुणः ।

मनांसि वेदं सुरतप्रसङ्गिनां

वसन्तयोद्धा समुपागतः प्रिये ॥ १ ॥

द्रुमाः सपुष्पाः सलिलं सपद्मं

द्विधः सकामाः पवनः सुगन्धिः ।

सुखाः प्रदोषा दिवसाश्च रम्याः

सर्वे प्रिये चारुतरं वसन्ते ॥ २ ॥

वापीजलानां मणिमखलानां

शशाङ्कभासां प्रमदाजनानाम् ।

चूतद्रुमाणां कुसुमान्वितानां

ददाति सौभाग्यमयं वसन्तः ॥ ३ ॥

कुमुम्भरागारुणितैर्दुकूलै-

नितम्बबिम्बानि विलासिनीनाम् ।

रक्तांशुकैः कुङ्कुमराग-गौरै-

रलांक्रियन्ते स्तनमण्डलानि ॥ ३ ॥

कर्णेषु योग्यं नवकर्णिकारं

चलेषु नीलेष्वलकेष्वशोकम् ।

पुष्पं च फुल्लं नवमल्लिकायाः

प्रयाति कार्णितं प्रमदाजनानाम् ॥ ५ ॥

स्तनेषु हाराः सितचन्दनार्द्रा

भुजेषु सङ्गं वलयाङ्गदानि ।

प्रयान्त्यनङ्गातुरमानसानां

निताम्बिनीनां जवनैषु काञ्चयः ॥ ६ ॥

सपत्रलेखेषु विलासिनीनां

वक्त्रेषु हेमाम्बुरुहोपमेषु ।

इत्थान्तरे मौक्तिकसङ्गरम्यः

स्वेदागमो विस्तरतामुपैति ॥ ७ ॥

उन्मूलयन्त्यः श्लथबन्धनानि

गात्राणि कंदर्पसमाकुलानि ।

समीपवर्तिष्वधुना प्रियेषु

समुत्सुका एव भवन्ति नार्यः ॥ ८ ॥

तनूनि पाण्डूनि समन्थराणि

मुहुर्मुहुर्नृम्भणतत्पराणि ।

अङ्गान्यनङ्गः प्रमदाजनस्य

करोति लावण्यसमंभ्रमाणि ॥ ९ ॥

नेत्रेषु लोलो मदिरालसेषु

गण्डेषु पाण्डुः कठिनः स्तनेषु ।

मध्येषु निम्नो जघनेषु पीनः

स्त्रीणामनङ्गो बहुधा स्थितोऽद्य ॥ १० ॥

अङ्गानि निद्रालसविभ्रमाणि

वाक्यानि किञ्चिन्मदलालसानि ।

भूक्षेपजिह्वानि च वीक्षितानि

चकार कामः प्रमदाजनानाम् ॥ ११ ॥

प्रियङ्गुकालीयककुङ्कुमाक्तै

स्तनेषु गौरेषु विलासिनीभिः ।

आलिप्यते चन्दनमङ्गनाभि-

र्मदालसाभिर्मृगनाभियुक्तम् ॥ १२ ॥

गुरूणि वासांसि विहाय तूर्णं

तनूनि लाक्षारसरञ्जितानि ।

सुगन्धिकालागुरुधूपितानि

धत्ते जनः कानमदालसाङ्गः ॥ १३ ॥

पुंस्कोकिलश्रुतरसासेन

मत्तः प्रियां चुम्बति रागद्वष्टः ।

कूजद्विरेफोऽप्ययमम्बुनस्थः

प्रियं प्रियायाः प्रकरोति चाटु ॥ १४ ॥

ताम्रप्रवालस्तवकावेनम्रा-

श्रूतद्रुमाः पुष्पितचारुशाखाः ।

कुर्वन्ति कामं पवनावधूताः

पर्युत्सुकं मानसमङ्गनानाम् ॥ १५ ॥

आ मूलतो विद्रुमरागताम्रं

सपल्लवाः पुष्पचयं दधानाः ।

कुर्वन्त्यशोका हृदयं सशोकं

निरीक्ष्यमाणा नवयौवनानाम् ॥ १६ ॥

मत्तद्विरेफपरिचुम्बितचारुपुष्पा

मन्दानिलाकुलितनम्रमृदुप्रवालाः ।

कुर्वन्ति काममनसां सहसोत्पुक्तवं

चूनाभिरामकलिकाः समवेक्ष्यमाणाः ॥ १७ ॥

कान्तामुखद्युतिजुगामपि चोद्गतानां

शोभां परां कुरवर्कद्रुममञ्जरीणाम् ।

दृष्ट्वा प्रिये सहृदयस्य भवेन्न कस्य

कंदर्पबाणपतनव्यथितं हि चेतः ॥ १८ ॥

आदीप्तवह्निषट्दर्शमरुतावधूतैः

सर्वत्र किंशुकवैनेः कुसुमावनम्रैः ।

सद्यो वसन्तसमये हि समाचितैर्यं

रक्तांशुका नववधूरिव भाति भूमिः ॥ १९ ॥

किं किंशुकैः शुक्रमुखच्छविभिर्न भिन्नं

किं कर्णिकारकुमुभैर्न कृतं नु दग्धम् ।

यत्कोकिलः पुनरयं मधुरैर्वचोभि-

र्यूनां मनः सुवदमानिहितं निहन्ति ॥ २० ॥

पुंस्कोकिलैः कलवचोभिरुपात्तहर्षैः

कूजद्विरुन्मदकलानि वचांसि भृङ्गैः ।

लज्जान्वितं सविनयं हृदयं क्षणेन

पर्याकुलं कुलगृहेऽपि कृतं वधूनाम् ॥ २१ ॥

आकम्पयन्कुसुमिताः सहकारशाला

विस्तारयन्परभृतस्य वचांसि दिक्षु ।

वार्युर्विवाति हृदयानि हरन्त्रराणां

नर्हारपाताविगमान्मुभगो वसन्ते ॥ २२ ॥

कुन्दैः सविभ्रमवधूहसितावदातै

रुदच्योतितान्युपवनानि मनोहराणि ।

चित्तं मुनेरपि हरन्ति निवृत्तरागं

प्रागेव रागमलिनानि मनांसि यूनाम् ॥ २३ ॥

आलम्बिहेमरसनाः स्तनसक्तहाराः

कन्दर्पदर्पशिथिलीकृतगात्रयष्टयः ।

मासे मधौ मधुरकोकिलभृङ्गनादै-

र्नार्यो हरन्ति हृदयं प्रसन्नं नराणाम् ॥ २४ ॥

नानामनोज्ञकुसुमद्रुमभूषितान्ता-

न्द्दृष्टान्यपृष्टनिनदाकुलसानुदेशान् ।

शैलेयजालपरिणद्धशिलातलौघान्

दृष्ट्वा जनः क्षितिभृतो मुदमेति स्रवः ॥ २५ ॥

नेत्रे निमीलयति रोदिति याति शोकं

घ्राणं करेण विरुणाद्धि विरौति चोच्चैः ।

कान्तावियोगपरिखेदिताचित्तवृत्ति-

र्द्दृष्ट्वाध्वगः कुसुमितान्सहकारवृक्षान् ॥ २६ ॥

समदमधुभराणां कोकिलानां च नादैः

कुसुमेतसहकारैः कर्णिकारैश्च रम्यः ।

इषुभिरिव सुतीक्ष्णैर्मानसं मानिनीनां

तुदाति कुसुममासो मन्मथोद्वेजनाय ॥ २७ ॥

आम्निमञ्जुलमञ्जरीवरशरः सार्किशुकं यद्धनु-

ज्यायस्यालिकुलं कलङ्करहितं छत्रं सितांशुः सितम् ।

मत्तेभो मलयानिलः परभृतो यद्वन्दिनो लोकजि-

त्सोऽयं वो वितरीतरीतु वितनुर्भद्रं वसन्तान्वितः ॥ २८ ॥

२७ श्लोकस्यान्ते इमे श्लोकाः दृश्यन्ते—

रुचिरकनककान्तीन्मुञ्चतः पुष्पराशीन्मृदुपवनविधुतान्पुष्पितांश्चूतवृक्षान् ।

अभिमुखमभिवीक्ष्य क्षामदेहोऽपि मार्गे मदनशरविधातैर्मोहमेति प्रवासी ॥

परभृतकलगीतैर्हादिभिः सद्वचांसि स्मितदशनमयूखान्कुन्दपुष्पप्रभाभिः ।

करकिसलयकान्तिं पल्लवैर्विदुमाभैरुपहसति वसन्तः कामिनीनामिदानीम् ॥

कनककमलकान्तैराननैः पाण्डुगण्डैरुपरिनिहितहारैश्चन्दनार्द्रैः स्तनान्तैः ।

मदजनितविलासैर्दृष्टिपातैर्मुनीन्द्रान्स्तनभरनतनार्यः कामयन्ति प्रशान्ताश्च ॥

मधुसुरभिमुखान्जं लोचने लोभ्रगाम्ने नवकुरवकूर्णैः केशपाशो मनोज्ञः ॥

गुरुतरकुचयुग्मं श्रोणिबिम्बं तथैव न भवति किमिदानीं योषितां मन्मथाय ।

आकम्पितानि हृदयानि मनस्विनीनां वतिः प्रकुलसहकारकृतायिवसैः ।

संवाधितं परभृतस्य मदाकुलस्य श्रोत्रप्रियैर्मधुकरस्य च गीतनादैः ॥

रम्यः प्रदीपसमयः स्फुटचन्द्रभासः पुंस्कोकिलस्य विरुतं पवनः सुगन्धिः ॥

मत्तालियूथविरुतं निशि सीधुपानं सर्वं रसायनमिदं कुसुमायुधस्य ॥

छायां ध्रुवः समभिवाञ्छति पादबानां नक्तं ब्रथेच्छति पुनः किरणं सुधांशीः ।

हृष्यं प्रयाति शयितुं सुखशीतलं च कान्तां च गाढमुपगूहति शीतलत्वात् ॥

मलयपवनविद्धः कोकिलेनाभिरम्यः सुरभिमधुनिषेकाल्लब्धवन्धप्रबन्धः ।

त्रिविधमधुपयूषैर्वेष्टयमानः समन्ताद्भवतु तव वसन्तः श्रेष्ठकालः सुखाय ॥

ENGLISH TRANSLATION OF KALIDASA'S RITUSANHAR.

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CANTO I. SUMMER.

1. My Love ! the hot season has come, with its intensely burning sun, with its agreeable moon, with reservoirs of water fit for frequent bathing, the season which is pleasant towards the close of day, and in which the passion of love is very much tranquilised.

2. In summer, my Love, (these) are worthy of enjoyment to people—nights of which the masses of darkness have been dispelled by the moon, here and there a beautiful summer-house furnished with artificial fountains, varieties of crystals, and sandal (mixed) with (or dissolved in) water.

3. In summer, lovers enjoy at midnight pleasant upper storeys of mansions well perfumed, wine shaken by the breath of (one's) lady-love, and music in accompaniment to a good *śīta* that is an inflamer of passion.

4. With their round hips (wearing) good silk garments and girdles, with their breasts adorned with wreaths and ornaments, and (besmeared) with sandal, and with their hair scented with unguents (applied) at (the time of) bathing, women mitigate or diminish the heat (of summer) to their lovers.

5. By the feet of beautiful hipped-women deeply reddened by the red colour of the lac-juice, wearing anklets and imitating at every step the sound of the swan, men's hearts are turned to love (to thoughts of love).

6. Breasts cool with sandal-water, white as snow, with the best wreaths placed on them, and hips (adorned) with golden girdles—whose heart do not these *perforce* make uneasy (anxious, love sick) ?

7. Youthful damsels with rising bosoms now put off their thick garments owing to the joints of their bodies being covered with oozing perspiration, and wear thin or light ones on their breasts.

8. Love, who had been sleeping, is now, as it were, roused (from his sleep) with breezes proceeding from fans (sprinkled over or wet) with sandal-water, with offers or contact of round bosoms adorned with wreaths (of flowers), and with sounds of singing in accompaniment to the sweet low tones of the *vina*.

9. The moon, having at nights, long and eagerly gazed on the faces, in happy sleep, of women in white mansions, turns pale, with shame certainly, as the night wears away.

10. The earth, with clouds of dust raised up by unbearable blasts of wind, heated by the intense heat of the sun, cannot even be looked at by travellers whose hearts are burnt up by the fire of separation from their ladyloves.

11. The deer, greatly tormented by the scorching heat, and with their palates parched up with excessive thirst, run to the neighbouring forest, seeing (there) the sky (looking) like mixed collyrium, and thinking it to be water.

12. Sportive women with ornaments beautiful as the moon, like evenings (with their beautiful ornament, the moon), quickly cause the kindling of love in the mind of travellers by means of their coquettish and ogling glances accompanied with smiles.

13. Greatly tormented by the rays of the sun, and being roasted on the way by the burning dust, the serpent, crawling tortuously and breathing fast and heavily, with his head bent downwards, rests under the shelter of the peacock (even).

14. Deprived by excessive thirst of the power of exertion (necessary) for moving (or springing), breathing fast and heavily with wide gaping mouth, with rolling tongue and quivering mane, the lord of beasts does not kill (or attack) elephants, even though at no (great) distance.

15. With spray coming out of their dry throats, scorched by the rays of the sun, and tormented by increasing thirst, elephants (going) in quest of water do not fear even the lion.

16. The peacocks, whose bodies and minds (spirits) have been enervated by the rays of the sun (hot) like the sacrificial fire, do not kill the serpent who is near, sheltering his face under the folds of their plumage.

17. The herd of wild boars, digging with their long snouts the pond with its mud dry and full of the *musta* grass (*Cyperus Rotundus*), enters, as it were, into the earth, being oppressed by the burning glare of the sun.

18. The frog, oppressed by the sun shining with his extremely hot beams, jumping out of the pond with (containing) muddy water, sits under the shelter of the thirsty serpent's hood (which serves) as an umbrella.

19. The pond, in which all the rows of lotus stalks have been plucked out, the fish have been destroyed, and from which the terrified *sarasa* birds have flown away, has its mud thickly pressed down by the heavy trampling of elephants pressing together and fighting with each other.

20. The snake, the splendour of whose head ornament (माणिक्य) is brought out (or developed) by that of the sun, licking the breeze with his couple of rolling tongues, oppressed by (his own) poison, the wildfire and the sun's heat, does not (care to) kill the tribe of frogs, suffering (as he does) from thirst.

21. The herd of the she-buffaloes, suffering from thirst, goes out of the mountain-cavern looking out for water, with the cavities of their mouths filled with foamy saliva, with their deep-red tongues protruding, and with their heads uplifted (or outstretched).

22. The forest regions when looked at from above, produce great terror, with sprouts of grass everywhere burnt up by the violent forest-conflagration, with dry leaves scattered

about in all directions by the force of fierce winds, and with the water everywhere drying up in the intense heat of the sun.

23. The winged tribe (*lit.* the tribe of birds) breathes (heavily), perched on trees from whose branches the leaves have fallen (on the leafless branches of trees); the weary tribe of monkeys betakes itself to the mountain's bower; the herd of rhinoceroses is roaming everywhere in quest of water; and the straightwalking *sarabha* tribe (of birds) sip water from the well.

24. In every direction the grounds are being rapidly burnt by the fire, bright (*lit.* pure) as a fresh blossomed *kusumbha* flower and of the lustre of red lead, (the fire) which spreads quick by being blown about by the violence of fierce winds, and which is eager to embrace trees, branches and the ends of creepers.

25. The forest fire being blown in by the wind, sounds in the caves of mountains; bursts out with a sharp noise in the forests of dry bamboos; expanding in a moment, extends into the midst of grass; and, clinging to the sides (of the wood), destroys the herd of deer.

26. The fire multiplies itself, as it were, in the forest of silk cotton trees; kindles, with a golden yellow colour, in the hollows of trees; springs up suddenly from the tree with dry (*lit.* ripe) leaves and branches; and, being blown about by the wind, wanders everywhere over the forest region.

27. With their bodies scorched by the fire, elephants, rhinoceroses and lions, forgetting, (*lit.* leaving aside) their (natural) antipathy and herding together like friends, quickly get out of the interior of the forest (or their hiding places) on account of the exhaustion caused by the fire, and betake themselves to the river with a broad sandy beach.

28. May you happily spend this hot season (*lit.* may this hot season pass with you) on the terrace of your mansion, singing (*lit.* with) sweet songs at night in the company of (*lit.* accompanied by) lovely women, this season in which the

waters are covered with clusters of lotuses, which is agreeable with the fragrance of the trumpet flower, in which bathing is very pleasant, and moon-beams and wreaths (of flowers) are enjoyable!

CANTO II. THE RAINY SEASON.

1. The rainy season, the friend of lovers, has come, my love! with great splendour, like a king, with clouds full of spray for his furious elephants, with the lightning for his flag, with the sound of the thunderbolt for his drum.

2. The sky in every direction is overspread with clouds, here of the intense blue colour of the blue lotus-petal, there of the likeness of powdered collyrium, and elsewhere of the (aureolar) tint of the breast (nipple) of a pregnant young woman.

3. The clouds, entreated by flights of *chataka* birds suffering from thirst and bending with the weight of waters, gently glide about with a sound pleasing to the ear, and raining in torrents.

4. The clouds, with the noise of thunder for their war-drum, and hearing the bow of Indra (the rainbow) with the lightning for their bowstring, greatly torment the heart of travellers (absent lovers) with their arrows constituted by the rains following in sharp torrents.

5. The earth, overspread with sprouts of grass resembling broken pieces of Vaidurya (*lapis lazuli*) with the full blown leaves of the plantain tree, and with Indragopaka insects, looks splendid like a beautiful woman adorned with jewels (or gems) of colours other than white.

6. Now the tribe of peacocks, ever fond of the pleasant sound of clouds, looks splendid, beautified by its outspread plumage, eagerly busy with embraces and kisses, and having commenced to dance.

7. The rivers rush impetuously towards the ocean felling down on either side the trees on their banks, with

their force increased by muddy (or impure) waters and full of eddies (or whirlpools), like unchaste women with increasing passion and full of perturbation (caused by excessive passion.)

8. The Vindhya forests please the mind, being beautified by groups of chequered blue grasses from which tender blades shoot forth, and which are nibbled at by the mouths of she-deer, and by trees full of tender sprouts.

9. The sandy ground of the forest covered everywhere by terrified deer whose faces are rendered charming by their tremulous lotus-like eyes, perforce causes love-sickness in the heart.

10. Even on nights rendered pitch dark (intensely dark) by the cloud (clouds) roaring loudly and unintermittently, women having appointments with their lovers step out, by the force of their love (to go and meet them), their way being shown by the light of the lightning.

11. With their minds greatly agitated by the clouds roaring with a deep and terrible noise, and by the lightning, women closely embrace their husbands in bed, even though they be guilty.

12. The wives of absentee lovers sit forlorn with their tender, bimba-like lips besprinkled with drops of tears from their lotus-like eyes, casting aside their wreaths, jewels and ointments.

13. The fresh stream of water, of a pale colour, flows towards low ground, bearing with it insects, dirt and grass, moving with a zigzag gait like a serpent, and looked on with terror by multitudes of frogs.

14. The eager but foolish bees whose humming is pleasing to the ear, deserting the lotus plant whose flowers are without petals, fall into the folds of the plumage of dancing peacocks in expectation of fresh lotuses.

15. The temples, having a lustre like that of a bright lotus, of wild elephants maddened (or intoxicated) by, and roaring incessantly in response to the roars of fresh-formed

clouds, are covered with rutwater (mingled) with swarms of bees.

16. With their rocky sides kissed by clouds having the brightness of white lotuses, covered everywhere with torrents, and thronged with peacocks that have commenced dancing, the mountains cause love-sickness.

17. When the breeze shakes the *Kadamba*, *Surju*, *Arjuna*, *Nipa* and *Kitaki* trees, and is perfumed by their flowers, when it is cool by contact with clouds full of water particles, whom does it not render anxious or love-sick?

18. With their tresses of hair reaching to the loins and adorned with fragrant flowers, with their breasts adorned with wreaths, and with their mouths full of spirits of molasses, women give pleasure to their lovers (or excite love in the minds of their lovers).

19. Clouds bending under the weight of water and adorned with streaks of lightning and the bow of Indra (the rainbow), as well as women resplendent with girdles, gems and ear-ornaments, quickly attract (or steal) the heart of travellers.

20. Young women now wear on their heads chaplets strung with the *Kadamba*, the fresh *Kesara* and the *Ketaki* flowers, and in the holes of their ear-lobes, ear-ornaments made (or strung) so as to suit their fancy, of the flower buds of the *Kakubha* tree.

21. Hearing the roar of the clouds towards the close of day, young women leave the apartments of their elders, and with their persons smeared with sandal pigment liberally mixed with black *aguru* and with their hair-braids perfumed by their flower ornaments, enter their bedrooms.

22. The hearts of the wives of absentee lovers, love-sick on account of their separation, are stolen, as it were, by the clouds on high (adorned) with the rainbow, which are blue as the petals of the blue lotus, which bend with (under the weight of) waters, and which glide about softly, being blown about by the gentle breeze.

23. The forest region, whose heat has been alleviated by the fresh sprinkling of water, rejoices, as it were, with its kadamba trees in blossom, dances on all sides, as it were, with his trees whose branches are shaken by the breeze, and laughs (or smiles), as it were, with the buds of the *Ketaki*.

24. This season full of clouds, like a lover, places (or arranges) upon the heads of young women a chaplet of *Bakula* flowers (strung) with fresh and full-blown flowers, *Malati* flowers, and *Yuthika* buds; and makes an ear-ornament (for them) of fresh and full blown *Kalamba* flowers.

25. Women wear necklaces on the rising fronts of their plump, round breasts, thin white cloths, on their wide hips; and the line of hair which stands on end on account of the fresh sprinkling of water drops, on their waists with the beautiful triple folds.

26. Deriving coolness from the contact of fresh water drops, sporting (or frolicking) among the trees bending under the weight of flowers, and rendered sweetly fragrant by the pollen of *ketaki* flowers, the breeze (of this season) completely overpowers the minds of lovers absent (from home).

27. The clouds bending with (the weight of) water gladden, as it were, with sprinklings of water, the Vindhya mountain scorched up by the intensely unbearable flames of the summer conflagration, thinking thus, "this high mountain is a refuge (or resting place) for us when bent down with the weight of water."

28. May this rainy season, delightful from its many good qualities, the gladdener of the hearts of women, the unchanging (constant) friend of trees, branches and creepers, and which is to living things as the very breath of their life, grant you all the good things eagerly desired by you!

CANTO III. AUTUMN.

1. Autumn has come, who is, like a new bride, charmingly beautiful, with the *Kasa* flowers for her (bridal) dress, with the blossomed lotus for her beautiful face, delightful

n account of the warbling sound of joyous swans, (which serves) as the sound of her anklets, and with the almost ripe paddy crop for her thin body.

2. The earth is whitened by *Kasa* flowers, the nights by the moon, the waters of rivers by swans, the tanks by *Kumuda* flowers, the forest regions by *saptachhada* trees bending under their load of flowers, and gardens by *malati* flowers.

3. The rivers, like young women proud of their youth, now flow slowly, with the tremulous and charming *Saphari* fish for their waistbands, with the rows of swans perched on their banks for their necklaces and with their wide banks for their broad, bimba-like hips.

4. The sky in some places, with waterless clouds white as silver, conch or lotus stalks, moving in hundreds on account of their lightness and being shaken by the force of the breeze, looks like a king fanned with the best chowries.

5. The pleasant sky with the lustre of a heap of powdered collyrium, the earth reddened by *Banbhuka* flowers and the fields with their surfaces covered with ripe corn, what youth's heart on earth do not these render love-sick?

6. The *Kovidara* tree whose beautiful and capacious branches are shaken by the gentle breeze, the ends of whose twigs are soft with the exuberance of the blossoming of flowers, and the exudation of honey from which is being heartily sipped by intoxicated bees.—whose heart does it not break (*lit.* tear)?

7. The night, wearing clusters of stars for her jewels, whose face, the moon, is freed from the obstruction of the clouds, clothing (herself) in the pure white garment of moonlight, increases day by day (in length), just as a young damsel who wears jewels resembling clusters of stars, whose moon-like face is exposed to view (by removing her veil), and who wears a spotless garment bright as moonlight, develops into womanhood day by day.

8. The rivers reddened by the pollen of lotuses, with their lines of waves broken by the mouths of *Karandava* birds, and with their banks alive with groups of *Kadamba* and *Sarasa* birds, give pleasure to men by the warbling of swans on all sides.

9. The moon, the joy of the eyes, whose cluster of rays pleases the heart, the gladdener who showers down cool water-particles, intensely burns the body of young women wounded by the poisoned arrow of separation from their husbands.

10. The breeze, shaking the rows of *Sali* bent by the weight of corn, dancing the best of trees stooping under (the weight of) flowers, disturbing the pond full of blooming lotuses, strongly agitates (as well) the hearts of young men.

11. The clear tanks, beautified by pairs of joyous swans, and adorned with blooming lotuses, with lines of waves produced (in them) by the gentle morning breeze, at once render the heart anxious (or love-sick).

12. The bow of the destroyer of *Bala* (Indra)—the rainbow—is lost in the bowels of the clouds ; the lightning, the flag of the firmament, does not flash now ; the *Bataka* birds do not agitate the sky with the breeze of their wings ; nor do the peacocks look at the sky with uplifted faces.

13. The god of love, having left the peacocks devoid of dancing, goes to the sweet singing swans ; and the splendour of blossoms, having deserted the *Kulumba*, *Kutaja*, *Arjuna*, *Sarja* and *Nipa* trees, has settled upon the *Saptachchuda* trees.

14. The groves, pleasant with the fragrance of *Sephadika* flowers, echoing with (the notes of) groups of birds living at ease, and having for their lotuses the eyes of female deer living on their confines or borders, render anxious the minds of men.

15. Constantly shaking the white and red lotuses and the water-lilies and deriving coolness from their contact, and taking away the drops of dew adhering to the ends of the leaves of trees, the breeze in the morning creates anxiety.

16. The fields with their surfaces covered with rich harvests of *Shali*, beautified by herds of cattle resting at ease, and reverberating with (the warblings of) swans and *Sarasa* birds, give delight to men.

17. The graceful gait of women is excelled by swans ; the brightness of their moonlike faces by blossomed lotuses ; their looks charming on account of passion by blue lotuses ; and the graceful amorous play of their brows by small waves.

18. Green creepers whose tender leaves are bent under the weight of flowers excel (*lit.* take away) the lustre of women's hands wearing jewels ; and the *Nara-Malika* creeper beautiful on account of the *Kankeli* flowers, excels the moonlight of their smiles bright on account of the lustre of their teeth.

19. Women adorn their luxuriant, blue and curly hair with abundance of fresh *Malati* flowers ; and place on their ears wearing the best golden ear-rings various kinds of blue lotuses.

20. Women whose minds are happy now adorn their round breasts with necklaces and sandal juices ; their broad and beautiful hips with girdles, and their lotus-like feet with the best sounding anklets.

21. The sky devoid of clouds and bespangled with the moon and the stars, wears the exceedingly beautiful appearance of tanks covered with blossomed white lotuses, inhabited by *Rajahansa* birds and adorned with water having the color and lustre of emerald stone.

22. In autumn, the breezes, from the contact of flowers, blow cool ; the quarters, free from clusters of clouds, are pleasant (to look at) ; the water is free from impurities ; the ground is dry (free from mire) ; and the sky has the moon with clear rays and is variegated by the stars.

23. Now the lotus, of a lustre like that of a beautiful woman's face, opens (blossoms) in the morning, being awakened (caused to open) by the rays of the sun ; and the

Kumuda flower, when the lunar orb sets, languishes like the smile of young women when their lovers set out on a journey.

24. Seeing the beauty of the black eyes of his lady-love in the blue lotuses, her jingling golden girdle in the warblings of intoxicated swans, and the sweet lustre of her lips in the *Bandhuka* flowers, the traveller in this season with bewildered mind sheds tears.

25. The delightful splendour of the autumn season is departing somewhere, leaving on the faces of women the beauty of the moon, in their anklets set with gems the pleasant warbling of swans, and on their sweet lips the lustre of the *Bandhuka* flower.

26. May autumn like a young woman intoxicated with her youth, with the full blown lotus for her face (whose face is like the full blown lotus), the blossomed blue lotuses for her eyes (whose eyes are like blossomed blue lotuses) wearing the white garment of fresh full blown *Kasa* flowers and having the pleasing lustre of the *Kumuda* flower give your mind the highest of delights !

CANTO IV. WINTER.

1. My love ! the winter season has come, which is pleasant on account of the appearance of fresh foliage and on account of the harvest, in which the *lodhra* tree blossoms, the paddy crop becomes ripe, the lotus languishes or withers and the dews fall.

2. The bosoms of sportive women charming on account of their breasts are not adorned with agreeable garlands reddened with the red dye of *Kunkuma*, and resembling snow, the *Kunda* flowers or the moon (in whiteness).

3. Armlets and bracelets are out of place on the pairs of arms of sportive women, new silk garments on their round hips, and a light thin cloth (bodice) on their breasts.

4. Women do not decorate their hips with girdles variegated with gold and gems ; nor their feet possessing

the lustre of lotuses with anklets having (or producing) the sound of swans.

5. For the festival of sexual enjoyment, women besmear their bodies with yellow sandal pigment, beautify their lotus-like faces with figures of painting (with musk and other fragrant substances), and render their heads fragrant with the incense of black *aguru*.

6. Young women, with their faces sunk and excessively pale from the weariness caused by enjoyment, do not laugh aloud even at the awakening of pleasure (or joy), feeling their lower lips excessively paining by having been wounded by the edges of the teeth (of their lovers).

7. The winter season having gone to the beautiful bosom with plump breasts, and (there) pained by the squeezing of them, sheds tears, as it were, in the morning, in the shape of the dew drops clinging to the ends of grass dropping down.

8. The fields covered with luxuriant paddy crops beautified by herds of she-deer and sweetly vociferous with *Krauncha* birds, make the heart uneasy.

9. The cool tanks of clear water, decked with full-blown blue lotuses and beautified by joyous swans, attract the minds of men.

10. My love ! the *priyangu* creeper attaining ripeness by the cold produced by the dews, and being constantly shaken by the breezes, becomes pale (ripe brown) like a sportive woman separated from her lover.

11. With their mouths rendered fragrant by the scent of flowers, with their limbs perfumed by each other's breath and lying down embracing each other's limbs, people sleep pervaded by the sentiment of love.

12. The merciless enjoyment of young women of fresh youth is evidenced by their lower lips having tooth-marks with wounds, and by their breasts having scratches made with the nails (of their lovers).

13. A young woman with her hand holding a mirror is beautifying her lotus-like face in the gentle warmth of the morning sun ; and pulling her lower lip whose sweets have been sipped by her lover and which has been wounded by his sharp teeth, is observing it.

14. Another young lady with her body depressed with the fatigue of excessive enjoyment, with her lotus-like eyes extremely red on account of her having kept awake at night, and with her hairbraid disarranged and dishevelled about her drooping shoulders, goes to sleep warmed by the mild rays of the (morning) sun.

15. Other young ladies with luxuriant and blue hair, whose bodies are bent with the weight of their plump and rising breasts, are engaged in dressing their hair, having removed from the head the faded flower-wreath that has lost its fragrance.

16. Another young lady filled with joy on observing her body that has been enjoyed by her lover, with her lips rendered charmingly beautiful, with her limbs covered with nail-scratches, and with her eyes a little closed on account of the pendant lock of blue and beautiful hair, is putting on her bodice.

17. Other beautiful young ladies depressed with the fatigue of long continued sports of enjoyment, with their bodies greatly relaxed and with their plump thighs and nipples paining, besmear their bodies with ointments.

18. May this season of snow give you happiness—the season which is delightful on account of its many good features, the gladdener of women's minds, in which the fields in the villages are covered with abundance of ripe corn, which is ever pleasant, and which is surrounded by groups of *Krauncha* birds.

CANTO V. WINTER.

1. Oh beautiful thighed lady ! listen to the description of the season named winter, which is pleasant on account of

the abundance of ripe corn and sugarcane, which is rendered beautiful by the warblings of *Krauncha* birds perched here and there, in which the passion of love is intense and which is dear to women.

2. In this season, the interior of houses with their windows shut, fire, the rays of the sun, thick garments and young women become worthy (objects) of enjoyment to men.

3. In this season, neither sandal cool on account of (exposure to) the rays of the moon, nor the upper floor of mansions spotless on account of the autumnal moon light (falling on it), nor the breezes cool with thick falling dews, please the minds of men.

4. The nights, (in this season) are not worthy of enjoyment to men, being cold on account of the heavy fall of dew, being rendered colder (again) by the rays of the moon, and having the very pale cluster of stars for their beautiful jewels.

5. Eager women taking betel, ointments and wreaths (in their hands), with their lotus-like mouths perfumed with the wine of flowers, enter the bedroom rendered very fragrant with the incense of black *aguru*.

6. Women proud of their youth seeing their husbands trembling having offended them and been repulsed many times, having lost heat on account of fear and longing for enjoyment, forgot their faults.

7. Women in the prime of youth, having been long and mercilessly enjoyed during the long nights by their intensely passionate young lovers, move about slowly towards the close of night (in the morning), their bosoms paining with exhaustion.

8. With their breasts pressed by pretty bodices, with their bosoms adorned with red silk garments, and with their hair inlaid (or strung) with flowers, women adorn, as it were, (or seem to adorn) the winter season.

9. Passionate men sleep defying (or overcoming) the cold, with their bosoms pressed by the breasts of sportive

women which are yellow with the colour of *kunkuma* (or saffron), and which are greatly enjoyable and possessed of the warmth of youth.

10. Joyous women drink at nights in the company of their lovers superior, pleasant and intoxicating wine which stimulates passion and in which the lotus-petals are shaken by their fragrant breath.

11. A certain young woman, with the ruddiness of intoxication gone, her nipples rendered firm by the embrace of her husband, is (seen) in the morning going from her bedroom to another room, observing her person that has been enjoyed by her husband and smiling.

12. Another charmingly beautiful lady with large hips and slim waist, wearing her hair-braid curled at the end which is perfumed with the fragrant incense of *aguru* and from which the flower-wreath has dropped down, leaves her bed in the morning.

13. At this season, in the morning, women with faces just washed with water and (hence) as beautiful as golden lotuses, with eyes red in their borders and touching their ears, and with hair falling on the shoulders, are like so many *Lakshmis* (Goddesses of wealth) in the house.

14. Other young ladies, pained by the burden of broad hips, with waists a little bent, moving slowly on account of the weariness caused by the weight of breasts, quickly put off the dress fit for the night and for the occasion of enjoyment, and put on the dress fit for the day time.

15. At the time of sunrise, young women beautify their faces, observing their nipples with their surfaces covered with nail-scratches, feeling the end of their tender leaflike lips bitten with teeth, and approving of this appearance (or indication) of hearty enjoyment.

16. May this winter season tend to your eternal welfare—(the season) in which there is abundance of sweet preparations, which is pleasant on account of its palatable rice

and sugar-canes, in which there is much of amorous sport, in which the passion of love is very strong, and which is a cause of mental agony to women separated from their lovers.

CANTO VI. SPRING.

1. My love ! the vernal warrior has come to break the hearts of people addicted to sensual pleasure, with the full blown mango flower for his sharp arrow, and rows of bees for his shining bowstring.

2. The trees are in blossom, the water has lotuses ; women are full of passion ; the breeze is fragrant ; the twilights are pleasant ; and the days delightful—in spring, my love ! everything is beautiful.

3. The spring confers beauty (or charm) on the waters of wells, on jewelled girdles, on the rays of the moon, on women and on mango trees full of blossoms.

4. The round hips of sportive women are adorned with silk garments reddened with the colour of the *kusumbha* flower ; and their round breasts with thin cloths (bodices) yellow with the colour of *kunkuma* or saffron.

5. The fresh *karnikara* flower fit (for wearing) shines on the ears of young women ; and the *asoka* flower and the full blown flower of the *navamallika* creeper on their tremulous blue hair.

6. Necklaces wet with white sandal come in contact with (are worn on) the breasts, wristlets and armlets with the arms, and girdles with the waists of women whose hearts are smitten with love.

7. The exudation of perspiration, charming on account of its contact with pearls in the space between the breasts, spreads on the gold lotus-like faces of sportive women having paintings of leaves on them.

8. In this season, women, while giving rest to their bodies whose joints have become loose, and which languish

with love, feel anxious (or desirous of pleasure), their lovers being near.

9. The God of love renders the limbs of young women thin, pale, full of sluggishness (or indolence), inclined to frequent yawning, and full of excitement on account of their beauty (or charms).

10. In this season, the God of love (or loveliness) in women takes various forms—tremulous in the eyes, languishing with wine, pale in the cheeks, firm in the breasts, deep in the middle regions, and plump in the hips.

11. Love has rendered the limbs of women dull in their amorous expression through sleepiness, their words somewhat solicitous through intoxication, and their glances sidelong or askance on account of the contraction of the eyebrows.

12. By sportive young women languishing through the intoxication of love is smeared on their white breast sandal mixed with *priyangu* (a kind of creeper), *kaliyaka* (a kind of fragrant wood), saffron and musk.

13. People whose limbs are languid through the intoxication of love put off quickly their thick garments, and put on thin (or light) ones reddened with lac-juice and perfumed with the fragrant incense of black *aguru*.

14. The male cuckoo, intoxicated with juice of the mango and maddened with love, kisses his beloved ; and this (male) humming bee sitting on the lotus pleases his beloved in a coaxing or flattering manner.

15. The mango trees bent under (the weight of) bunches of red sprouts, with their beautiful branches in blossom, being shaken by the wind, makes the minds of young women very uneasy (or anxious).

16. The *Asoka* trees full of leaves and bearing collections (or bunches) of flowers red from their stalks (*lit*: roots) with the redness of coral, being seen, render the hearts of people fresh in their youth full of *soka* (sorrow or anxiety).

17. The young (tender) *atimukta* creepers with their beautiful flowers, everywhere kissed (or sipped) by intoxicated bees, and with their soft or tender sprouts shaken by the gentle breeze and bending, instantly produce, when seen, anxiety (or longing) in the minds of passionate people (or lovers).

18. Who that has feeling, my dear, does not feel his heart wounded by the arrows of the God of love on seeing the exquisite splendour of the recently blown clusters of blossoms of the *kuravaka* tree, which (blossoms) possess the brightness of his beloved's face ?

19. The earth which is suddenly in spring everywhere covered with forests of *kimsuka* trees (Palasa) bent with the weight of flowers, shaken by the wind resembling blazing fire, looks splendid like a new bride in a red (wedding) garment.

20. Has not the mind of young men riveted to their mistresses been (already) burnt by the *kimsuka* flowers having the tint (lustre) of the parrot's beak ? Has it not (already) been struck at by the attractive *karnikara* flowers ? that this cuckoo should (now) again strike at it with his sweet words (or songs).

21. By the male cuckoos which are intoxicated with the juices of fruits lustily (or vigorously) warbling exhilarating sounds, the minds, (naturally) full of shyness and modesty, of young women, even in the house of high born people (or of family people), is in a moment rendered anxious (*lit*: disturbed).

22. In spring, the wind, pleasant from the disappearance of the fall of dew, blows, shaking the blossoming branches of the *sahakara* trees, spreading (wafting) in all directions the sounds of the cuckoo, and attracting the hearts of men.

23. The pleasant groves, lit up with the *kunda* flowers bright as the smiles of sportive young women, disturb the heart (naturally) devoid of passion, even of an ascetic; and

sooner (than this), the minds of young men sullied by passion.

24. In the spring month, women with pendent golden girdles, with necklaces adhering to their breasts, with their bodies languid through the strength (or force) of love, attract *perforce* the minds of men, by means of their voices sweet as those of the cuckoo and the bee.

25. Seeing the mountains with their sides decked with trees having various beautiful flowers, with their peaks vociferous with the warblings of joyous cuckoos, and with their rocky sides overgrown with rows of benzoin, everybody is delighted.

26. Seeing the blossomed *sahakara* trees, the traveller whose mind is distressed by separation from his wife, closes his two eyes, weeps, grieves, closes his nostrils with his hand and cries aloud.

27. With the sounds of intoxicated bees and cuckoos, and with the beautiful blossomed *Sahakaras* and *karnikaras*, this flowery month strikes, as with very sharp arrows, at the hearts of proud women for the kindling of love (in them).

28. May that bodiless one (the God of love), the conqueror of the world accompanied by Spring shower prosperity on you, the God whose best arrows are the soft flower bunches of the mango, whose bow is the *palasa*, whose bowstring is the row of bees, whose spotless white umbrella is the moon, whose proud elephant is the Malaya breeze and whose bards are the cuckoos!

NOTES ON THE “RITUSAMHARA” OF KALIDASA.

—१०३—

ऋतुसंहार means literally the collection of seasons ; all the seasons are described in this poem. It is supposed to be addressed to the poet's mistress. The शृङ्गाररस or “ sentiment of love ” is the prevailing Rasa of this poem, as it is of most of the other poems of Kalidása.

CANTO I. SUMMER.

—:O:—

1. प्रचण्डसूर्यः, &c., are Bahuvrihi compounds attributive to निराय काल. They are to be explained or analysed thus :—
प्रचण्डः सूर्यः यस्मिन् सः स्पृहणीयः चन्द्रमाः यस्मिन् सः and so on—
सशवगाहक्षमवार्सचयः । This reading is preferable to सशवगाह-
क्षतवारिसचयः, which means that the waters diminish by frequent
bathing, which is queer. Moreover, poets love to contemplate
this season as one favourable for the enjoyment of the pleasures
of bathing. Kalidasa himself says in Sakuntala सुभगसलिलावगाहाः
पाटलसंसर्गसुर्भवनवाताः । प्रच्छाद्यसुलभनिद्रा दिवसाः परिणामरमणीयाः ॥
दिनान्तरभ्यः pleasant towards the close of day, Cf परिणाम रमणीयाः
above.—अभ्युपशान्तमन्मथः, The passion of love is said to be calmed
in summer—निरायकालः the hot season, (the month of ज्येष्ठ and
आषाढ—June and July). This and the next twenty slokas are
in the वंशस्थ metre.

2. शशाङ्कक्षतनीलराजयः Bahuvrihi attributive to निशाः and
may be thus analysed—शशाङ्केन क्षता नीलराजयः यासु ताः । जलयन्त्र-
मन्दिरं—A house built in the midst of water (a summer house)
or one supplied with artificial fountains. माणिप्रकाराः varieties of
gems or crystals. सरसंचन्द्रनं sandal mixed with water for
smearing over the body on which it produces a cooling effect.—
शुची In summer यान्ति जनस्य सेव्यतां. The above mentioned things
which are generally agreeable, become specially so in summer.

3. सुवासितं Rendered very fragrant—प्रियामुखोच्छ्वासविकम्पितं = shaken by the breath of one's beloved, which means simply handed by the lady to her lover—मधु wine. The student will observe that while much of the description of the Hindu mode of life all the year round is true even at the present day, there s some of it which has nothing corresponding to it in these days in many castes.—सुतन्त्रिगीतं मदनस्य दीपनं Instrumental music, the inflamer of love.

4. स्त्रियो निदाघं क्षमयन्ति कामिनां. The meaning is that in the presence of these things, lovers do not feel the heat of summer,—शिरोरुहैः स्नानकषायवासितैः—with braids of hair perfumed with unguents applied at the time of bathing. In addition to these, jessamine and other flowers are also used for the same purpose.

5. नितान्तलाक्षारसरागरञ्जितः Reddened by the intense red colour of lac. In some parts of the country, the paste of the leaves of the अलक्तक tree (*Lawsonia Inermis*) is temporarily applied to the skin, and has the effect of reddening it—पदेपदे हंसस्तानुकारिभिः The sound of the anklets is generally compared by Sanskrit poets to the warbling of swans, and the gait of women to their graceful movements.

6. तुषारगौरार्पितहारशेखराः—Does तुषारगौर qualify पयोधराः or हारशेखराः ? हारशेखराः The best chaplets or wreaths,—संहर्ममखलाः wearing golden girdles.

7. समुद्रतस्वेदचिताङ्गसन्धयः—Analyse thus समुद्रतो यः स्वेदस्तं चित्ताङ्गानां सन्धयो यासां ताः ।

8. सचन्द्रनाम्बुव्यजनोद्भवानिलैः By the breezes produced by fans sprinkled with sandal water.—सहारयष्टिस्तनमण्डलार्पणैः By the offerings of the breasts adorned with wreaths. हारयाष्टि of गात्रयाष्टि, &c,—सवल्लीकाकालिगीतनिस्वनैः—वल्ली means the vina. काकलि Any sweet inarticulate sound.—विबोध्यते सुप्त इवाद्य मन्मथः = Love sleeping, is roused, as it were.

9. निशाक्षये याति ह्रियेव पाण्डुतां. The metre in this line seems to be wrong as the ninth letter ति which precedes हि is long though it should be short. The moon becomes pale with shame forsooth because of anxiety, or of being detected peeping into women's apartments or of his own inferiority to the faces of women—निशाक्षये at the end of night, as night wears away.

10. Having described the favourable aspects of summer, the poet next turns to its terrific aspects.—असह्यवातोद्धतेरेणुमण्डला. Analyse thus : असह्यो यो वातस्तेनोद्धतं रेणुमण्डलं यस्याः सा । प्रचण्ड—Intense, hot. तापिता past passive participle of the causal of तप्—प्रवासिभिः By wanderers, travellers or absent lovers. प्रियावियोगानलदग्धमानसैः = प्रियाया वियोग एवानलस्तेन दग्ध मानसं येषां ते ॥

11. परिशुष्कतालवः । शुष्क past pass part. of शुष् to dry. परिशुष्काणि तालान् येषां ते = Having their palates parched up—भिन्नाञ्जन सनिभं नभः the (blue) sky resembling powdered collyrium ; the same simile is repeated often further on.

12. सविभ्रमः । विभ्रम means amorous or sportive action or movement. जिह्न crooked or sidelong—विलासवत्यः sportive women. अनङ्गसन्दीपनं the kindling of love. अनङ्ग *lit.* the bodiless or formless, means love itself. शशिचारुभूषणाः is an example of श्लेष or *double entendre* ; it qualifies विलासवत्यः as well as प्रदोषाः । the compound is therefore to be analysed in two ways शशीव चारुणि भूषणानि यासां ताः विलासवत्यः । शशी चद्र एव चारु भूषणं येषां ते तथोक्ताः प्रदोषाः । प्रदोषाः evenings.

13 पथि On the road, *loc. sing.* of पथिन्—तमपांसुभिः By heated dust—अवाङ्मुखः with downcast face—अवाङ्मुख यस्य सः—जिह्वर्गतः जिह्वा गर्गित्यस्य सः moving in a zigzag or crooked manner ; मयूरस्यतले under the shade or shelter of the peacock. The heat is so intense that in trying to escape from it, animals forget their natural antipathies. The same idea is repeated further on.

14. हतविक्रमोद्यमः Deprived of the power of exertion necessary for moving or springing. विहारिताननः with gaping mouth. विलोलजिह्वः with rolling tongue—चलिताग्रकेसरः shaking his mane.

15. विशुष्ककण्ठाद्गतसीकराम्मसः = विशुष्का ये कण्ठास्तेभ्य उद्गतानि सीकराम्मांसि येषां ते—having spray coming out of their parched throats. गभस्तिभिः By the rays, whence गभस्तिमाली means the sun. भानुमतः of the sun—प्रवृद्धनृष्णोपहता oppressed by the increased or increasing thirst. जलार्थिनः going in quest of water. इन्तिनः Elephants ; cf. the English *tuskers*. न इन्तिनः केसरिणोऽपि बिभ्यति Elephants do not fear even the lion.—केसरिणः is *ablative singular* of केसरिन् and not the accusative plural. Verbs meaning *fear* govern the ablative of the thing feared—भीचार्यानां भयहेतुः—बिभ्यति *third person pl. present tense* of भी.

16. हुताग्निकल्पैः सवितुर्मरीचिभिः By the rays of the sun resembling (as hot as) the sacrificial fire. कल्प like सदृश-सन्निभ-निभ-तुल्य &c. means like, resembling—कलापिनः peacocks, so called from their plumage—क्लान्तशरीरचेतसः-शरीरं च चेतश्च शरीरं चेतसी-क्लान्ते शरीरचेतसी येषां ते क्लान्तशरीरचेतसः Having mind and body exhausted or enervated. भोगिन् = the serpent, so called from his भोग or hood. गन्ति *third person pl. present tense* of हन् to kill. कलापचक्रेषु in the folds of their plumage. The heat is so unbearable that the serpent does not see that it is his enemy's plumage under which he takes shelter, and the peacock is so exhausted, so spiritless that he does not care to kill the serpent.

17. सभद्रमुस्तंभद्रमुस्तेन सहितं having the grass called भद्रमुस्त ; कर्म mire.—आयतपोत्रमण्डलं with their long wide tusks. प्रदीप्तभासा having intensely hot light or shedding an intense glare. The boars digging the earth with their tusks seem to do so in order to take shelter under ground from the intense heat of the sun.

18. विवस्वता By the sun. तीक्ष्णतरांशमालिना, adorned with rays that are exceedingly hot. उत्प्लुत्य Jumping out, having jumped out. तृषितस्य भोगिनः of the thirsty serpent. फणातपत्रस्य कणै वातपत्रं तस्य of the hood which is itself or seems an umbrella.

19. समुद्धृताशेषमृणालजालकं with its rows of lotus stalks completely plucked out. विपन्नमीनं = विपन्ना मीना यस्मिन् तन् with its fishes in danger. द्रुतभीतसारसं = द्रुता भीताश्च सारसा यस्मात्तन् from which the terrified sarasa birds had flown away.—परस्परोत्पीडनसहैतर्गजैः = परस्परं यथा तथा उत्पीडनं संहता गजा यस्मिन्तन् in which the elephants are crowding and struggling together—सान्द्रविमर्दकर्म = सान्द्रं यथा तथा विमर्द यस्य तादृशः कर्मो यस्मिन्तन् = the mud which has been heavily trampled on.

20. रविप्रभोज्झिन्नशिरोमणिप्रभ. = रवेः प्रभया उज्झिन्ना शिरोमणेः प्रभा यस्य सः the splendour of whose head jewel is broken or caused to radiate by that of the sun. The serpent is said to have in his head a jewel or gem called माणिक्य. Cf. मणिना भूषितः सर्पः किमसौ न भयंकरः ॥ विलालं जिह्वाद्वयलीढमारुतः = विलालं यज्जिह्वाद्वयं तेन लीढो मारुतो येन सः = licking the air (taking in the air) with his double (or forked) tongue rolling. लीढ *past pass. part.* of लिङ्—विषाग्निसूर्यातपतापितः tormented by poison, fire and the sun's heat. कृषी—Cf. भोजी.

21. सकेनलालवृतवक्तसंपुटं = with their mouths surrounded with foamy saliva—विनिर्गतालोहित जिह्वं = विनिर्गता अर्धं समन्तालोहिताजिह्वा यस्य तत् with its intensely red tongue protruded. उन्मुखं = उद्गतं मुखं यस्य तत् with uplifted mouth or face. गवेषमाणं seeking ; 1st conjugation Atmanepada or 10th conjugation Parasmaipada.

22. पदुतर intense—द्वदाह wild fire—प्लुष्टशष्पप्ररोहाः with their sprouts of grass burnt up. परुष पवनवेगात् = By the force of the sharp or fierce wind—विदधति. 3rd person plural present tense of धा with वि. This and the following slokas are in the *mahimī* metre.

23. विहगवग = the tribe of birds—शीर्णपर्णद्रुमस्थ = शीर्णानि पर्णानि येषां ते द्रुमाः तेषु तिष्ठति शीर्णपर्णद्रुमस्थ = living on trees whose leaves have fallen. शीर्ण *past pass-part.* of शृ—गवययूथ = the herd of Gavayas, a species of ox.—शरभ a fabulous animal with eight feet said to be stronger than a lion, it also means a camel, a locust or a grasshopper, it is not clear which of these animals is meant, but from the circumstance that these animals are said to drink water from the wells, it is probable that one of the last two is intended.

24. विकच full blown—कुसुम्भ the sunflower—स्वच्छ pure. सिन्दूर Red *leat.* विकचनव०, &c. are attributive to पावकेन—तरुविटपलता-आलिङ्गनव्याकुलेन = eager to embrace trees, branches and the ends of creepers.

25. पवनविद्ध Blown about by the wind.—स्कृटति पदुनिनादः is an onomatopoeic description of the crackling noise made by dry bamboos catching fire. शुष्कवंशस्थलीषु in the forests of dry bamboos.—प्रान्तलग्न clinging to their sides—द्वग्नि. wild fire.

26. बहुतर इव जातः becomes manifold, multiplies, as it were ; शाल्मलि the silk cotton tree—कनकगौर as yellow as gold—परिणतल्ल शाखात् वृक्षात् from the tree whose branches have ripe or withered leaves.—पवनधूतः blown about by the wind.

27. द्वन्द्वभाव enmity, difference, antipathy—हुतवहपरिवेद्यात् may be taken either as a तत्पुरुषः or as a बहुव्रीहि—In the former case it means “ from the torment of fire ; in the latter case it qualifies कक्षात् and means “ full of the torment of fire.” कक्ष a hiding place, or a forest of dry wood, dead trees, the interior of a forest. विपुलपुलिनदेशा having broad sandy banks. निष्प्रगा flowing or going towards low ground—a river. cf. नीचगा.

28. In the last verse of each canto, the poet offers a benediction, कमलवनचिताम्बुः &c. are attributives to निशयः—कमलवनचिताम्बुः = कमलवने श्रितान्यम्बूनि यस्मिन् सः in which the waters are covered with groves or forests of lotuses —पादलामोक्षम्यः delightful on account of the fragrance of the trumpet flower. cf. *Sakuntala* पादलसंसर्गसुरभिवनवाता-सुखसलिलनिषेक्त. in which sprinkling with water or bathing is pleasant. cf. सहावगाहश्चमवारिसंचयः (I. 1.) and सुभगसलिलावगाहा (*Sakuntala*)—सेव्यचन्द्रांशुहार = सेव्याश्चन्द्रांशवश्च-हाराश्चयस्मिन् सः = in which the rays of the moon and wreathes (of flowers) are enjoyable cf. (I 2)—हर्म्यपृष्ठे on the top or surface of the terrace

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CANTO II THE RAINY SEASON.

1 In this verse, the rainy season is compared to a king. ससीकराम्भोधरमत्तकुञ्जर &c. are attributives to घनागमः—ससीकराम्भो-धरमत्तकुञ्जर = सीकराणि सहिता अम्भोधरा एव मत्तकुञ्जरा यस्य सः whose proud elephants are the clouds full of spray तडित्पताक = तडित् पताका यस्य सः = whose flag is the lightning अशनिस्त्रदमर्दल = अशनिशब्द एव मर्दलो यस्य स = whose drum is the roar of the thunderbolt राजवत् like a king—उद्भूतव्युति उद्भूता व्युतिर्यस्य स = possessing great splendour घनागमः—the rainy season (आषाढ श्रावण) कामिजन प्रिय. the friend of lovers

2 प्रभिन्नाञ्जनराशिसन्निभै re-sembling heaps of powdered collyrium. सगर्भप्रमदास्तनप्रभैः = सगर्भाः प्रमदास्तेषां स्तनयोः प्रभव प्रभा येषां तैः Having the blue colour of the nipples of pregnant women. समाचिन overspread. व्योम the sky समन्तत in all directions

3 तृषाकुल afflicted with thirst, suffering from thirst. चानक-पक्षिणांकुलैः by multitudes of chataka birds. The chataka bird is said to drink the water as it falls from clouds, and to be in wait for it प्रयाचिताः begged, तोयभरावलीम्बिन. bending under the weight of waters. बहुधारवर्षणः = बहुधा धारा कस्मिंस्तद्यथाभवति नथा वर्षतीति = raining in (many) torrents बलाहकाः = घरीणां वाहकाः = clouds.

4. The clouds are here compared to archers who discharge arrows. Their bow is the rainbow, with its string of lightning : their trumpets the noise of the thunderbolt, and their arrows.

the sharp torrents of rain are aimed at poor travellers;
सुरेन्द्रचापः = सुरेन्द्रचाप एव चाप. an example of श्लिष्टरूपकं—तडिद्गुणं =
तडिदेव गुणः यस्य तं सुतीक्ष्णधारापतनोऽप्रसायकैः = सुतीक्ष्ण धारास्तासां पतना-
न्येव उग्रसायकास्तैः—प्रसभं *adv* = sore, greatly.

5. प्रभिन्नैवदृश्यनिभैः = Resembling broken pieces of sapphire.
तृणाङ्कुरैः—sprouts of grass प्रोत्थितकन्दलीदलैः with the emerging leaves
of the plantain tree. शुक्लेतरत्नभूषिता adorned with gems other
than white. वराङ्गना a beautiful woman इन्द्रगोपक a kind of insect
of a red colour, appearing in the rainy season, so called because
Indra the lord of rain, protects it cf* अभिनव (below)

6. मनोज्ञाम्बुदनास्सोत्सुकं Eager to hear the agreeable sound of
the clouds.—विस्तीर्ण *past. pass. part* of स्तृ with वि = spread. विस्तीर्ण-
कलापशोभित beautified by their outspread plumage. प्रवृत्तनृत्यं =
प्रवृत्तं नृत्यं यस्य तत्—have commenced to dance बहिर्णां कुलं the tribe
of peacocks. cf. अथ नभसि निरीक्ष्य व्यामदिकचक्रवालं सजलजलदजाल-
प्राप्तहर्षं (b)

(a) Cf. अभिनवयवसश्रीशालिनि क्षमातलेऽस्मिन्नतिशयपरभागं भेजिरे जिष्णुगो-
पाः । कुवलयशयनीये मुग्ध मुग्धेक्षणायाः मणय इव विमुक्ताः कामकेलिप्रसङ्गात् ॥
सुभाषितरत्नभाण्डागारे ॥

(b) प्राप्तहर्षप्रकर्षः । विहितविपुलाडम्बरो नीलकण्ठो मदसुदुकलकण्ठो नाक्यमङ्गी-
चकार ॥ *Subhash* ॥

7. This verse compares the rivers to unchaste women.
निपातयन्त्यः परितस्तटद्रुमान् felling or uprooting the trees on either
bank (in the case of women—bringing disgrace on their relations
on both sides, then parents, family and their husbands' family)—
प्रवृद्धवेगाः with increased speed (with increased passion). सलिलै
रनिर्मलैः by impure or muddy waters (by their bad, impure pas-
sions)—जातविभ्रमाः full of eddies or whirlpools (also full of contus-
ion produced by excess of passion). The rivers hasten to the
ocean as unchaste women hasten to their lovers.

8. तृणोत्करैः by or with groups of grasses. उद्गतकोमलाङ्कुरैः
having tender sprouts issuing from them. हरिणीमुखक्षतैः Nibbled
at by the mouths of female deer. वनानि वैन्यानि the poet naturally
describes the Vindhya forests close to the country of his patron
Vikramarka.

9. विलोलेनेत्रोत्पलशोभिताननैः whose faces are beautified by
their tremulous lotus-like eyes. साध्वस fear-सैकतिनी from सिकता
sand = sandy. समुत्सुकत्वं anxiety, here the anxiety of the lover.

10. अभीक्ष्ण frequently. उच्चैः loudly. पयोमुच्च cloud. घनान्धका रीकृतशर्वरीष during nights rendered thickly or deeply dark तडित्प्रभादशितमार्गभूमयः = तडितः प्रभया दर्शिता मार्गभूमयो यासां ताः having their way shown to them by the flash of the lightning. रागात् by the force of love. अभिसारिकाः women who go out to meet their lovers at an appointed place.

11. भीमगभीरानिस्वनैः having deep and terrible sounds. उद्वेजित चेतसः with their minds agitated. निरन्तर closely

12. निरस्तमाल्याभरणानुलंपनाः—माल्य wreath, आभरण jewel, अनु लेपन fragrant substances smeared on or applied to the body, like sandal, &c., women whose lovers are absent do not use these things. निराशाः hopeless, forlorn.

13. बिपाण्डुरं of a dull yellowish colour, on account of mud and dirt. कीट worm, insect. शृङ्गवत् like a serpent वक्रगति प्रसर्पितं moving in a zigzag direction निम्नाभिमुखं towards low ground; नवोदक *lit* new water i.e. that occasioned by the first downpour of rain

14. शिखिनां प्रनृत्यतां of dancing peacocks. नवोत्पलाशया eager for new lotuses. This verse is an instance of भ्रान्तिमदलङ्कार.

15. वनद्विपानां of wild elephants नववारिदस्वनैः by the roaring sounds of fresh donds कपोलदेशाः the temples विमलोत्पलप्रभाः having the brightness of pure (fresh) lotuses भृङ्गवृथ a swarm of bees मदवारि rut. चित्त covered

16. सितोत्पलभाम्बुद्विम्बितोपलाः with their rocky sides or summits kissed by clouds having the brightness of white lotuses. प्रस्रवण stream, torrent

17. कदम्ब a tree said to put forth buds at the roaring of thunder clouds. सर्ज the sala tree. अर्जुन a tree with a useful rind. नीप a species of the kadamba. केतकी a kind of plant or creeper—तत्कुसुमाधिवासितः perfumed or rendered fragrant by their flowers. ससीकराम्बोधरसङ्गशीतलः cool by the contact of clouds full of fine particles of water. समीरण the wind, breeze.

18. Having described nature as she appears in the rainy season, the poet now turns to women. शिरोरुहैः by their hair. श्रोणितटावलम्बिभिः reaching to the hips or loins. कृतावतंसैः = कृता अवतंसया येषां तैः = ornamented, adorned. सुगन्धिभिः fragrant The word मन्ध preceded in Bahuvrihi compounds by उत्, पूति, सु and सुरभि.

becomes गन्धि-ससीधुभिः full of wine. रति passion, pleasure or enjoyment.

19. तडिल्लता a streak of lightning. शक्र धनुः the bow of Sakra or Indra, the rainbow. काञ्चीमणिकुण्डलोज्ज्वलाः = resplendent with girdles, gems and ear ornaments. युगपत् at once.

20. आयोजिताः strung, arranged विभ्रति third person plural, present tense of भृ to bear. 3rd conj. इच्छानुकूलचित्तान् made so as to suit their fancy, fanciful. इच्छाया अनुकूलं यथा भवति तथा रचितान्-अवतंसक ornament.

21. कालागुरुप्रचुरचन्दनचर्चिताङ्गय = कालागुरुः प्रचुरो यस्मिन् तादृशेन चन्दनेन चर्चिताङ्गयानि यासां ताः = with their bodies smeared with sandal abundantly mixed with black aguru.—पुष्पावतंससुरभीकृतकेशपाशाः = पुष्पा एवावतंसस्तैः सुरभीकृताः केशपाशा यासां ताः = with their braids of hair perfumed with flower-ornaments. जलमुच् a cloud. प्रदेश the evening शय्यागृह the bedroom. गुरुगृह the apartment occupied by elders.

22 कुवलयदलै blue petals of the blue lotus. तोयनम्रेः bending with (the weight of) water. मृदुपवनविधूने shaken by the gentle breeze सेन्द्रचापैः having the rainbow. पथिकजमवधू the wife of a traveller. तद्वियोगाकुलानां sorry for their separation. अपहृतमिव चेतः their hearts are, as it were, stolen.

23. In this verse, the forest region is personified. It is said to rejoice, to dance and to smile. मुदितद्वक्कदम्बैर्जातपुष्पैः समन्तात् the bright appearance produced everywhere by the blossoming of the kadamba trees seems to be the brightness of joy. पवनचलित-शाखैः. (Bahuvr) = पवनेन चलित्ता शाखा येषां तैः शाखिभिः. = By or with trees whose branches are shaken by the wind. हसितमिव, &c. smiles, as it were, with the needle like buds of the ketaki. नवसलिलनिषेकच्छिन्नताप having its heat assuaged by the sprinkling of fresh water. वनान्तः the forest region.

24. In this verse, the rainy season is compared to a lover who decks his mistress with flowers, &c. कुड्मल a bud ; विकचन-वक्कदम्बैः fresh blown kadamba flowers. कर्णपूर an ornament (of flowers, &c.) worn round the ear. जलदौघः = जलदानां ओघः समूहः यस्मिन्तः = full of clouds.

25. दधति third pers. plural, present tense of धा. वरकुचाग्नेः by the fronts of their beautiful breasts. नवजलगणसेकात् from the

sprinkling of particles of fresh water. ललितवलिबिभङ्गः=ललिता वलि विभङ्गा येषु तैः (मध्यदेशैः) by the loins having the beautiful triple folds.

26. नवजलकणसङ्गात् by the contact of fresh drops of water शीततामादधानः producing coolness. कुसुमभरनतानां पादपानां of trees bending under the weight of flowers, i. e. full of flowers. लासकः dancing, sporting. जनितरुचिरगन्धः=जनितः रुचिरोगन्धः येन सः= producing delightful fragrance. रजस्=pollen. नभस्वान् the wind, breeze. प्रोषित *past pass. past of वस्* with प्र women whose husbands are absent.

27. जलभर विनतानामस्माकं of us when bent under the weight of waters. अतिशयपरुषाभिः ग्रीष्मवन्हेः शिखाभिः by the flames of the summer fire which were exceedingly fierce. ल्हादयन्ति gladden, cool.

28. निर्विकार unchanging, constant. जलदसमयः the time of clouds, the rainy season. प्राणिनां प्राणभूतः who is to living things as the very breath of their lives.

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CANTO II. AUTUMN.

1. In this verse, the autumn is compared to a bride. काशांशुका=काशमेवांशुकं यस्याः सा (नववधूपक्षे) काशमिवांशुकं यस्याः सा—having the *Kasa* for her garment, or having a garment resembling the *Kasa*, काश=a kind of flower. विकचपद्ममनाज्ञवक्ता=विकचपद्ममेव मनोज्ञं वक्त्रं यस्याः सा—विकच पद्ममिव मनोज्ञं वक्त्रं यस्याः सा—having the full blown lotus for her beautiful face, or whose face is as beautiful as a full blown lotus—सोन्मादहंसरवनूपुरनादरम्या=उन्मादेन सहिता ये हंसास्तेषां रव इव नूपुरनादस्तेन रम्या—उन्मादेन सहिता ये हंसास्तेषां रव इव रवो यस्य तादृशस्य नूपुरस्य नादेन रम्या=delightful on account of the warbling of intoxicated or joyous swans which serves for the sound of her anklets or delightful or charming on account of the sound of her anklets which resembles the warbling of joyous swans. आपक्ववशांशुलिहिरानतगात्रयष्टिः=आसमन्तात्पक्वा शालिरेव रुचिरा आमता च गात्रयष्टिः यस्याः सा—आसमन्तात्पक्व शालिरिव रुचिरा आनता च गात्रयष्टिर्यस्याः सा=Having for her slim, bending and beautiful body the ripe rice crop—or—whose body is slim, bending and beautiful like the ripe rice crop. नववधूरिव like a new bride. रम्यरूपा Having a beautiful form. cf.

अथ प्रसन्नेन्दुमुखी सिताम्बरा समाययावुत्पलपत्रलोचना ।

सपङ्कजा श्री रि व गां निषेवितुं सहस्रवालव्यजना शरद्भूः ॥ *Subhasa* ॥

शरद् comprises the months of आश्विन and कार्तिक.

2. मही the earth. शिशिरशीधिति the moon (having cool rays). सप्तच्छद a kind of tree. कुसुमभारनतैः bent under the weight of flowers. शुक्लीकृतानि whitened. Construe thus: मही शुक्लीकृता—रजन्यः शुक्लीकृताः &c.

3. In this verse, rivers are compared to young women.—
चञ्चन्मनोज्ञशफरीरसनाकलापाः=चञ्चती मनोज्ञा शफर्यैव रसनाकलापः यासांताः=Having the charming and tremulous (or glancing) saphari fish for their girdles पर्यन्तसंस्थितासिताण्डजपङ्क्तिहाराः=पर्यन्ते संस्थिता ये सिताण्डजास्तेषां पङ्क्तिर्व हारो यासांताः=Having for their necklaces or wreaths the rows of white birds perched on the banks. अण्डज a bird (born from eggs). सिताण्डज=a swan विशाल पुलिनोरुनितम्बबिम्बा=विशालं पुलिनमेवोरुनितम्बबिम्बो यासांता=Having the broad sand bank for their wide hips. समदा=proud, also boisterous.

4. रजत silver, शङ्ख conch. मृणाल a lotus stalk. पवनवेगचलैः moved by the force of the wind. चामरदैः with the best fans. चामर=a fan made of the chowrie or bushy tail of the *chamara* (*Bos Grunniens*), and considered as one of the insignia of royalty. उपवीज्यमान being fanned. The small clouds moving in the wind look like so many fans in motion.

5. भिन्नाञ्जनप्रचयकान्ति=Having the tint of a heap of powdered collyrium. बन्धूकपुष्परचितारुणता (Bahuvr).=बन्धूकपुष्पे रचिता-रुणता यस्याः सा=rendered red by the Bandhuka flower. वप्र a bank or table-land. पक्वकलमावृतभूमिभागाः=Having their surfaces covered with ripe paddy. कलम means rice which is sown in May-June and ripens in December-January. प्रोत्कण्ठयन्ति render exceedingly anxious. यून्. Genitive singular of युवन् a youth.

6. मन्दानिलाकुलितचारुविशालशाखः (Bahuvr)=मन्दानिलेनाकुलिताचारु-रखो विशालाश्च शाखा यस्यसः=whose beautiful and large branches are shaken by the gentle breeze. पुष्पोद्गमप्रचयकोमलपल्लवाग्रः=पुष्पोद्गमस्य प्रचयेन कोमलानिपल्लवाग्राणि यस्यसः=the ends of whose sprouts are soft and tender in consequence of the luxuriance of blossoms. द्विरेफ=the bee (so called because in one of its names भ्रमर there are two *rephas* (रकार) मधुप्रसेक=the flow or exudation of honey.

मत्तद्विरेफपरिपीतमधुप्रसेकः=मत्ता ये द्विरेफास्तेः परिपीतो मधुप्रसेको यस्य सः= whose honey-exudation is being heartily sipped by intoxicated bees. विदारयति=tears on breaks. कोविदार name of a tree.

7. In this verse, the night is compared to a young woman whose charms are developing. तारागणप्रवरभूषणं तारागण एव प्रवर-भूषणं-तारागण इव प्रवरभूषणं=Having for her best jewels the cluster of stars, or with the best jewels (shining) like a cluster of stars. मेघावरोधपरिमुक्तशशाङ्कवक्त्रं=मेघएवावरोधस्तेन परिमुक्तं शशाङ्कवक्त्रं (शशाङ्कएववक्त्रं) यस्याः सा=मेघइवावरोधस्तेन परिमुक्तं शशाङ्कवक्त्रं (शशाङ्कइववक्त्रं) यस्याः सा=with her face, the moon freed from the obstruction of the clouds or with her moonlike face exposed to view from the cloud-like veil. उद्वहन्ती.wearing. शशाङ्क the moon, so called from his having a spot on his orb which resembles a hare. cf. शशी-शशलाञ्छन, &c., ज्योत्स्नावुकूलं=ज्योत्स्नैव पक्षेज्योत्स्नैव दुकूलं-दधाना wearing the silk garment, namely, the moonlight or wearing a silk garment (bright) like moonlight. दधाना present participle of धा अनुदिनं every day, day by day.

8. कारण्डवाननविघटितवीचिमाला (Bahuvr. attributive to तदित्यं)=with their succession of waves broken by the beaks of their ducks or waterfowls. कादम्बसारसचयाकुलतीरदेशः=whose banks are vociferous or noisy with multitudes of various kinds of aquatic birds. सरोरुहरजोरुणिता=sरोरुहाणां रजसा अरुणिता reddened by the pollen of lotuses. सरोरुह a lotus (*lit.* growing in a pond). तदित्यं Rivers.

9. नेत्रोत्सव=the delight or festival of the eyes हृदयहारि-मरीचिमालः having (or beautiful on account of) pleasant rays. शिशिरसीकरवारिवर्षी=shedding or showering cool and fine particles of water. प्रन्हादक Gladdener. पत्यु Genitive singular of पति- cf. सख्युः-दिग्ध *past pass. part* of दिह् to smear. वियोगविषदिग्धशर-भ्रतानां=वियोग एव विष तेन दिग्ध शरस्तेन क्षतानां=wounded with the poison-tipped arrow of separation. अत *past part.* of क्षण् to wound. अतितरां exceedingly.

10. फलभरानतशालिजालान्=the rows of rice plants bending under the weight of fruit (paddy ears). आनर्तयन् causing to shake or dance. तरुवरान् the best trees. उत्फुल्ल *past part.* of फल with उन् full blown. विधुन्वन् *present past.* of धू to shake. प्रसभे per force, strongly. नभस्वान् the breeze. The meaning is that the breeze which is cool, gentle and fragrant, shakes, not only

the objects of inanimate creation, but also the minds of young people.

11. सोन्माद full of joy or intoxication. मिथुन pair or couple. स्वच्छ pure, clear, transparent मन्दप्रभातपवनोद्गतयीचिमालानि having rows or successions of waves produced by the gentle morning breeze. सरांसि ponds.

12. बलिभिर्धनु the bow of Indra, the killer or conqueror of Bala, an Asura—the rainbow जलशोदरेषु—in the bowels of the clouds. सौदामिनी lightning. स्फुरति flashes. वियत्पताका. the banner of the sky. पक्षपवन the wind of the wings. बलाक a crane. उन्नतमुखा with uplifted faces. The peacocks do not expect the delightful roar of the clouds in this season

13. नृत्यप्रयोगरहिताञ्छिखिनः the peacocks devoid of dancing, विहाय having left, from हा to abandon. मधुरप्रगीतान्=मधुरं प्रगीतं येषां तान्=singing sweetly कुसुमोद्गमश्री. the splendour of putting forth blossoms.

14. शेफालिकाकुसुमगन्धमनोहराणि=pleasing on account of the fragrance of the Sephalike flower (which they, the groves, bear) स्वस्थास्थित=living happily, at peace, without being disturbed. प्रतिनादितानि echoing, reverberating दृश्यन्त the sides, the outskirts. पुंसां Genitive plural of पुंस man.

15. पत्रान्तलग्नतुहिनानि the dew drops adhering to the ends of leaves.

16. सपन्नशालिनिचयादृतभूतलानि (Bahuvrīhi) attributives त, सीमान्तराणि=संमन्न in which the fields are covered with rich rice harvests.—स्वस्थास्तिप्रचुरगोकुलशोभितानि beautiful with many a herd of cattle resting at peace.

17. सुललिता गतिरङ्गनानां the graceful gait or movement of women. विकसित full blown. मुखचन्द्रकान्ति=मुख चन्द्रइव तस्य कान्तिः—the lustre of the moonlike face—मदकलानि. Charming through intoxication (of youth). विलोकितानि glances, this is an instance of भवित्तः cf गतं-वीक्षितं-स्मितं &c. भ्रूविभ्रमा the amorous play of the brows. The objects of nature are here said to excel women in the charm and grace of expression. The same idea is repeated in the next verse.

18. कुम्भभारनतप्रशालः with their foliage bent with the weight of flowers. धृतभूषणबाहुकान्ति the beauty of the arms

wearing jewels.=धृतानि भूषणानि याभ्या तयोर्बाह्वोःकान्ति-हरन्ति steal, that is excel or surpass—अवभास brightness. विशद bright or white. इन्तावभासविशस्मितचन्द्रकान्ति=इन्तानामवभासेन विशदं यत्स्मितमेव चन्द्रकान्तिस्तां=the moonlight of (women's) smiles bright with the lustre of the teeth.

19. नितान्तं thickly or intensely. विकृञ्चिताग्र having curled ends. आपूरयन्ति adorn profusely with. In Southern India women sometimes cover the whole of the hair with flowers as with a cap. प्रवरकाञ्चनकुण्डलेषु (Bahuvr attributive to कणेष्ु) having or wearing the best gold ear-rings. निवेशयन्ति put on, wear.

20. कलनूपुरशेखर. with the best sweet sounding anklets

21. In this verse, the cloudless sky scattered with the moon and the stars is compared to ponds full of white lotuses, &c. स्फुटकुमुदचितानां covered with full blown white lotuses राज-हसाश्रितानां occupied or resorted to by swans. मरकतमणिभासा=मरकत मणेरिवभाः यस्य तेन=of the lustre of the emerald stone; all these expressions qualify तोयाशयानां. अवकीर्ण past part of कृ with अव.

22. कुसुमसद्भात् by contact with flowers वान्ति 3rd pers. pl. present tense of वा 2nd conj. to blow- विगतजलदहृन्दा दिग्दिभागः the quarters free from clusters of clouds. कलुष impurity. उग्रानपङ्का । with the mire dried up विमलकिरणचद्र (Bahuvr-attributive of व्योम)=विमलाः किरणा यस्य तादृशश्चन्द्रो यस्मिस्तन् having the moon with pure, clear rays. ताराविचित्रं=ताराभिर्विचित्रं=variegated with stars.

23. दिवसकर the sun. मयूख ray. बोध्यमानं roused, awakened. वरयुवतिसुखाभं having the brightness of a beautiful woman's face. ज्जम्भते shines. कुसुदमपि चंद्रविम्बेऽस्तं गते लीयते and the white lotus languishes when the orb of the moon sets. प्रोषितेषु प्रियेषु when their husbands are absent.

24. The meaning is that the wanderer is reminded of his mistress by the circumstances mentioned here and therefore weeps

असितनयनलक्ष्मी the black lustre of the eyes (of his mistress). कणित कनक काञ्ची the jingling golden girdle. मत्तहंसस्वनेषु in the warblings of joyous swans. अधररुचिरशोभा the charming lustre of the lips. बन्धुजीव the bandhuka flower, भ्रान्तचित्तः=भ्रान्तं चित्तं यस्य सः=of bewildered mind

25. The poet describes the departure of autumn after depositing (as he would have it) its various excellences in various places. **शशाङ्कलक्ष्मी** the splendour of the moon **काम** delightful. **हंसवचन** the warbling of swans. **मणिनूपुर** jewelled anklet. **शरदागमग्री**; the beauty or splendour of the autumn season.

26. The poet pronounces the usual benediction by a verse conveying nearly the same idea as that contained in III. In this verse, by means of a **श्लेष** the autumn is compared to an amorous and lovely young woman, **विकचकमलवक्त्रा=विकचकमलमेव (पक्षे कमलमिव) वक्त्रं यस्याः सा=**Having the full blown lotus for her face or whose face is like the full blown lotus. **फुल्लनीलोत्पलाक्षी=फुल्ले नीलोत्पले एवाक्षिणी यस्याः (पक्षे इव)=**having full blown blue lotuses for her eyes or whose eyes resemble the full blown blue lotus **वसाना pres. part of वस् to wear 2nd conj. विकसितनवका शश्वेतवासः=विकसितनवकाशएव पक्षे इव) श्वेतवासः=**A white garment, namely (or like) the full-blown fresh Kasa flower. **कुमुदरुचिरकान्तिः=कुमुदस्यरुचिरा कान्तिर्यस्याः सा (पक्षे) कुमुदस्येव रुचिरा कान्तिर्यस्याः सा=**Having the pleasing lustre of the white lotus, or as of the white lotus **उन्मदा** full of joy or intoxication, **अग्रां प्रीति** the highest pleasure

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CANTO IV. THE SNOWY SEASON.

1 **नवप्रवालोद्गमस्त्यरम्यः** delightful on account of the putting forth of fresh sprouts and on account of the harvest. **लोध्र** a kind of tree **प्रफुल्ललोध्रः** in which the लोध्र tree blossoms. **परिपक्वशालिः** in which the rice-crop ripens. **हेमन्तकालः** the snowy season comprising the months of **मार्गशीर्ष** and **पौष**—December and January).

2. **तुषार** snow **कुन्द** a white flower. **विलासिनी** a young woman. **स्तनशालिनी** Having beautiful breasts or beautiful on account of her breasts.

4. **काञ्चनरत्नचित्रैः** variegated with gold and gems. **हंसरुतं भजङ्गिः नूपुरैः** with anklets possessing the sound of swans. **अम्बुजकान्तिभाञ्जि (जकारान्त नपुसकलिङ्गं प्रथमा बहुवचनं) अम्बुजस्यकान्तिं भजन्तीति=**Having the lustre of lotuses. **पादाम्बुजान्यम्बुजकान्तिभाञ्जि** is pleonastic and seems to be an abuse of the usual comparison of things with the lotus.

5. गात्राणि limbs. कालीयकचर्चितानि smeared with a kind of sandal. सपत्रलेखानि—also called पत्रभंग means drawing lines or figures of painting on the face and person with fragrant and coloured substances such as musk, saffron, sandal juice, yellow pigment, &c., as a mark of decoration. This does not seem to be the practice now. शिरांसि heads—the hair. कालागुरुधूपितानि perfumed with the incense of black aguru. सुरतोत्सवाय for the festival of enjoyment.

6. क्षाम sunken. हर्षाभ्युदय occasion of joy. दशनाग्रभिन्ना bitten or wounded by the ends of the teeth (of their lovers or husbands.)

7. The season is here personified and represented as weeping. पीनस्तनोरःस्थलभागशोभां—the beautiful region of the bosom with plump breasts (*lit.* the beauty) of the bosom with plump breasts. आसाद्य=Having resorted to-for obtaining warmth. तत्पीडन जातखेदः=afflicted by the pressure or squeezing of them (the breasts). तृणाग्रललैः=clinging to the ends of grass. The meaning is that the season sheds tears in the shape of falling dew drops.

8. प्रभूत शालिप्रसवैश्चितानि=covered with abundant rice harvests, मृगाङ्गनायूथविभूषितानि=beautified by herds of female deer. मनोहर कौञ्चनिनादितानि (Bahuvr)=full of the sweet warblings of Krauncha birds. उत्सुकयन्ति=render anxious.

9. सोन्माद full of joy or intoxication. प्रसन्नतोयानि=full of clear water.

10. पाकं व्रजन्ती attaining ripeness, becoming ripe. हिमजातशीतैः by the cold produced by dew or snow. आधूयमान present pass. part of धू with आ, to shake. प्रिय विप्रयुक्ता separated from her lover. विपाण्डुतां याति becomes very pale. विलासिनी a young woman.

11. पुष्पासवामोद the fragrance of the juice or spirit of flowers. सुगन्धिवक्तः=शोभनोगन्धो यस्य तादृशं वक्तुं यस्य सः=निश्वासवतैः by the breath (of his mistress); सुरभीकृताङ्गः=सुरभीकृतान्यङ्गानि यस्य सः=having his limbs perfumed. परस्परान् व्यतिरिक्तशायी=परस्परस्याङ्गेन व्यतिरिक्तं यथा तथा शेते इति=lying embracing each other's limbs; कामरसानुविद्धः pervaded by the sentiment of love.

12. दन्तच्छदैः the lips (*lit.* the covering of the teeth). सत्रणदन्तचिह्नैः having wounds and the marks of the teeth) of their lovers). पाण्यप्रकृताभिलेखैः having indentations or marks

caused with the nails (पाण्यग्र). निर्दयं यथा तथा स्तोपयोगः=sexual enjoyment in a merciless manner.

13. दर्पणसक्तहस्ता=दर्पणसक्तो हस्तो यस्याः सा=holding a mirror in her hand ; बालातपेषु in the morning sun. वन्तच्छंदं प्रियतमेन निपीतसारं=the lip whose essence (or sweets) has been sipped by her lover.

14. प्रकामसुरतभ्रमखिन्नदेहा=with her body paining from exhaustion caused by intense enjoyment. प्रजागर keeping awake-
सस्तांसदेशलुलिताकुल केशपाशी=सस्तां येासदेशस्तस्मिन् लुलितः आकुलश्च केश,
पाशी यस्याः सा -with her braid of hair falling dishevelled on her drooping shoulders ; मृदुसूर्यकराभितप्त=warmed by (or basking in) the mild rays of the (morning) sun.

15 निर्माल्यशम=the withered garland. परिमुक्तमनोजगन्धं that has lost its delightful fragrance. मूर्ध्नः from the head. (Ablative singular of मूर्धन् the head). अपनीय=having put off. घननीलशिरो रुहान्ताः with the ends of their hair deep blue or black. पीनोन्नतस्तनभरानतगात्रयष्टयः with their slim persons bending under the weight of their plump and high bosoms. केशरचना the arranging of hair.

16. कूर्पासक=the bodice. विरचिताधरचारुशोभा=rendering her lips bright (red). व्यालम्बिनीलललितालककुञ्जिताक्षा having her eyes contracted a little on account of the pendant blue lock of hair.

17. प्रशायिलीकृतगात्रयष्टयः with the joints of their slim bodies relaxed. संपीडयमान=paining. अभ्यञ्जन or अभ्यङ्गः ointment, rubbing the body with oil and bathing. परिणतबहुशालिव्याकुलग्रामसीमा=(Bahuv. attributive to कालः) in which the village presents a busy scene on account of the plenteous rice harvest (which is being gathered in). कौञ्चमालापरीतः surrounded by rows of Krauncha birds. सुखं प्रदिशतु may confer happiness.

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CANTO V. WINTER.

1. प्ररूढ *past pass part.* of रुह्, to grow, with प्र. इक्षु the sugar-cane. चय collection. प्रकामकामं in which love is intense. शिशिराह्वयं (कालं) the season styled winter. वरोरु Vocative of वरोरु having beautiful thighs. शिशिर comprises the months of माघ and फाल्गुन (January-February).

2. निरुद्ध closed, shut. (*past part* of रुध् to obstruct, with नि); वातायन window. मन्दिरोदर the interior of a house. निरुद्ध वातायन मन्दिरोदर=निरुद्धं वातायनं यस्य तावत्तं मन्दिरोदरं-हुताशनः fire (*lit.* the sacrifice=eater). भानुमतो गभस्तयः the rays of the sun. गुरुणि वासांसि-thick garments. अबलाः women (the weaker sex).

3. चन्द्रमरीचि शीतलं cool on account of (exposure to) the rays of the moon. शरदिन्दुनिर्मलं=pure or spotless (so appearing) on account of the autumnal moon shining. The meaning is that the terrace appears white and spotless on account of the moonlight. सान्द्रतुषारशीतलाः cold on account of the thick falling dew ; सांप्रतं now, in this season.

4. तुषारसंघातनिपातशीतलाः cold on account of the heavy or thick fall of snow. शशाङ्कभाभिः by the brightness or rays of the moon. शिशिरीकृताः rendered cold. The meaning is that though the nights are beautiful on account of clusters of stars, their cold is rendered unbearable by the moonlight which in summer and autumn is highly enjoyable.

5. गृहीतताम्बूल विलेपनस्रजः (Bahuv attributive to स्त्रियः) taking betel, unguents and wreaths. आमोदित=perfumed, rendered fragrant. प्रकामकालागुरुधूपवासितं=perfumed with plenty of the incense of black aguru. उत्सुक eager.

6. कृतापराधान्-कृताअपराधायैस्तान्=guilty. बहुशोऽपि तर्जितान् though greatly rebuked or reprimanded. सवेपथून्=वपथुभिः स हि तान्=full of tremor, trembling (on account of fear). साध्वसलुप्त चेतसः=साध्वसेन लुप्तानि चैतांसि येषां तान्=who have lost their presence of mind or courage on account of fear, or confused through fear ; सुरताभिलाषिणः desirous of enjoyment. विसमरः 3rd person plu. perfect tense of स्मृ with वि to forget.

7. प्रकामकाम intensely passionate. सुनिर्दयं mercilessly. अभिरामिताः enjoyed. भ्रमयेदितोरसः (Bahuv. attributive to स्त्रियः) with their bosoms full of pain through weariness or exhaustion क्षपावसाने at the end of night, early in the morning.

8. मतोज्जकूर्पासकपीडितरतनाः with their breasts tightly tied with pretty bodices. सरागकौशेयकभूषितोरसः=with the upper part of their bodies adorned with coloured silk garments. निवेशितान्तः कर्तुमैः (Bahuv. attributive to शिरोरुहैः) strung with flowers.

9. कुङ्कुमरागपिञ्ज्रैः yellow with the colour of saffron. सुखा वसेधैः well enjoyable. नवयौवनोष्मीभिः (Bahuv. attributive to वयो धैः) full of the warmth of fresh youth. परिपीडितोरसः (Bahuv. attributive to कामिनः) with their chest or bosom embraced or in contact with. शीतं परिभूय defying or overcoming the cold.

10. सुगन्धिनिश्वासविकम्पितोत्पलं (मद्यं)-शोभनो गन्धो यस्य तादृ-
शान निश्वासेन विकम्पितान्युत्पलानि यस्मिन्=with the lotus petals in
it shaken by the fragrant breath (of mistresses). कामरातिप्रबोधक
awakener or stimulant of sexual enjoyment. मदमीय intoxicating.

11. अपगतमदरागा=devoid of the ruddiness of intoxication;
कृतनिबिडकुचाग्र=having her nipples tightened (by the embrace
of her husband).

12. अगुरुसुरभिधूपामोदितं=perfumed by the fragrant incense
of अगुरु ; कुञ्चितप्राग् having its end curled. निम्नमध्यावसानाः hav-
ing a thin or receding waist (middle region).

13. In this verse, women are represented as so many
household goddesses (लक्ष्म्यः) of wealth. कनककमलकान्तैः beau-
tiful like golden lotuses. सद्य एव just now अम्बुधौतैः washed with
water. श्रवणतलनिषक्तैः reaching to the region of the ears=long
and wide eyes (considered as beautiful). पाटलोपान्त having the
corner red. अंससक्तकेशैः with the hair falling on the shoulders.
This description is perhaps applied to श्री or लक्ष्मी as she rose from
the ocean.

14. पृथुजघनभरतां tormented by the weight of heavy hips =
having heavy hips. स्तनभर परिखेदात् from the pain or fatigue
caused by the weight of the breasts. सुरतसमयवेष the dress
suitable for the time of enjoyment. नैशं nightly, belonging or
suitable to the night. प्रदाय putting off.

15. नखपद चित्तभागान् having their surfaces covered with
marks or scratches of nails. अभिमतस्तवेष्ट the appearance or
indication of much desired enjoyment.

16. प्रचुरगुडविकारः (Bahuv. attributive to शिशिरसमय) afford-
ing varieties of preparations of sugar. स्वादुशालीक्षुरम्यः delight-
ful on account of good rice and sweet sugarcane. प्रबलसुरतकेलिः
affording plenty of sexual enjoyment. जातकन्वर्षर्षः in which
there is the strength or pride of the passion of love: श्रेयस् pros-
perity, happiness.

CANTO VI. SPRING.

1. In this verse, the spring season is represented as a warrior who comes equipped with bows and arrows to attack the minds of lovers. वसन्त comprises the months of चैत्र and वैशाख (March-April) ; प्रकुलचूताङ्गुर तीक्ष्णसायकः (वसन्तयोधः) = the spring warrior having the full blown mango buds for his sharp arrows : द्विरेफमालाविलसद्गुण having rows of bees for his shining bow strings.

2. भेत्तु infinitive of भिद् to break. सुरतप्रसङ्गिनां of people addicted to sexual enjoyment. In the Kumarasambhava, मधु or वसन्त is described as the friend and assistant of the god of love.

3 The meaning is that in this season these things possess special importance and attractiveness. The waters of wells not cared for in the previous season are now very agreeable for bathing. मणिमेखला jewelled girdles would not have been much used in the winter as they cause pain to the waist, the rays of the moon in winter only tend to intensify the cold ; now they are enjoyable.

4 कुसुम्भरागरुणित reddened by the dye of the Kusumbha. cf. "कुसुम्भारुण चारुवासो वसाना"—रुद्रमरागगौरः yellow with the dye of saffron.

5. चल tremulous. अलक hair. The meaning is that these flowers shine or appear beautiful when they adorn the ears and the hair of women.

6. सितचन्दनार्द्रा wet with white sandal. अनङ्गातुरमानसानां whose minds are tormented by love. The jewels here mentioned were not much used during the past season.

7 सपत्रलेखेषु (वक्त्रेषु) having paintings drawn on them. हेमाम्बुरुहोपेमेषु resembling golden lotuses मौक्तिक सङ्गरम्यः beautiful from contact with pearls. स्वेदागमः the exudation of perspiration.

8. उच्छ्वासयन्त्य giving rest (lit. allowing time to breathe); श्लथबन्धनानि with the joints relaxed. कन्दर्पसमाकुलानि agitated by love.

9. समन्थराणि means the same as मन्यराणि dull, languid. कुम्भजतत्पर inclined or having a tendency to yawn. लावण्यससंभ्रमाणि

full of confusion on account of their beauty. It is not clear what this can mean when applied to the limbs, but it is intelligible when applied to a beautiful woman.

10. लोल ogling, tremulous. मदिरालसेषु dull or languishing through wine. (Probably) *such* languishing eyes do not be long to any high caste woman at the present day). The meaning is that love or loveliness pervading a woman's person, presents various aspects, is of various forms. अनङ्गः the god of love, loveliness. बहुधा of various sorts, in various forms.

11. निद्रालसविभ्रमाणि=slow in the expression of their feelings on account of sleep or drowsiness मदलालसानि amorous through intoxication. भ्रूक्षेपीजह्वानि askance or crooked owing to the contraction of the eyebrows.

12. प्रियङ्गु कालीयककुङ्कुमान्तं=mixed with priyangu (a kind of creeper) *Kaliyaka* and saffron. अन्तः past part of अञ्ज्. मलालसा dull through intoxication मृगनाभि musk. आलियते is smeared.

13. लक्षारंसराञ्जितानि dyed red with lac juice. सुगन्धिकालागुरु धूपितानि perfumed with the incense of black aguru. काममलालसाङ्गः with his limbs languid or sluggish through love and intoxication.

14. पुस्कोकिल the male cuckoo. चूतरसासवेन by the juice of the mango रागहृष्ट rejoicing through love.

15. ताम्रप्रवालस्तम्बकावनम्रा bent with clusters of red leaves and sprouts. पुष्पितचारुशाखाः (Bahuv.) with their pretty branches in blossom. पवनावधूताः shaken by the breeze.

16. आ मूलतः from the root. विद्रुमरागताम्रं red with the redness of coral. पुष्पचयः a bunch of flowers. अशोकाः सशोकः—a play on the word. debte full stop शोक sorrow. अशोक means the tree as well as शोकरहित free from sorrow.

17. मत्तद्विरेफ परिचुम्बितचारु पुष्पाः (Bahuv.) with their pretty flowers sucked or sipped by intoxicated bees. मन्दानिलाकुलितनम्रमुद्रप्रवालाः (Bahuv.) with their soft bending foliage shaken by the gentle breeze बालातिमुक्तलतिकाः the young *atimukta* creepers.

18. कान्तामुखश्रुतिश्रुषां possessing the brightness of the face of his mistress. अचिरोद्गतानां just sprouted ; मञ्जरी a bunch. सह-

रस्य=possessing feeling, sensible. कर्णपद्मपतनव्ययितं=afflicted by the fall of Cupid's arrow or Love's dart.

19. Here the earth is compared to a fresh bride. आसी-
मवह्निसहस्रैः resembling burning flames. मरुता अवधूतैः shaken by
the breeze. समाचिता covered. रक्तांशुका (Bahuv) wearing a red
garment.

20. किं किशुकैः शुकमुख० Note the प्राप्त. शुकमुखच्छविभिः hav-
ing the brightness of the parrot's beak. दग्ध burnt; the word
is appropriate, for the किशुक has already been likened to flames.
सुवदनानिहितं centred in their mistresses, steadfastly contemplating
their mistresses. निहन्ति 3rd pers singular present tense of हन्
to kill with नि The meaning is, it is sheer cruelty on the part
of the sweet warbling cuckoo to wound the hearts of young peo-
ple already burnt by the किशुक and the Karnikara-flower.

21. फलरस the juice or essence of fruits. समुपात्तहर्षैः filled
with joy. आत्त is the *past part* of दा with आ-(आ ÷ दत्त). धीरं
vigorously, lustily. उन्मदकराणि intoxicating, पर्याकुल=agitated or
confused.

22. कुसुमित blossomed. सहकार the mango tree. विस्तारयन्
spreading, wafting परभूत the cuckoo, so called from its laying
its eggs in the nests of *other* birds; also called अन्यपुष्ट-परपुष्ट &c.
नीहारपातविगमात् from the cessation of snowfall, सुभेग pleasant
agreeable.

23 सविभ्रमवधूहसितावद्यतैः bright like the smiles of sportive
or amorous young women. उद्द्योतितानि brightened. निवृत्तराग de-
void of desire, attachment or passion. प्रागेव even earlier than
that. रागमलिनानि sullied with passion.

24. आलम्बिहेमरसनाः (Bahuv) having or wearing pendent
golden girdles. स्तनसक्तहाराः (Bahuv) having or wearing neck-
laces clinging to their breasts. कर्णपद्मपतितिलीकृतगात्रयष्टयः
with their slim bodies relaxed through intensity of love. मधु
spring.

25. प्रसभं forcibly. अन्य पुष्ट same as परभूत a cuckoo. हृष्टा
न्यपुष्टनिनराकुलसानुदेशान् (क्षितिभूत) with their sides vociferous
with the warblings of joyous cuckoos. परिणद्ध *past. part.* of नह्

with परि—शैलयेजालपरिणद्धशिलातलौषान् (Bahuv) with their stony precipices or tops covered with rows of *sauleya*, a plant. क्षितिभूतः mountains.

26. निमीलयाति shuts. घ्राण the nose. विरुणद्धि shuts or obstructs. कान्तावियोगपरिखेदितचित्तशुक्तिः His mind full of sorrow for separation from his wife. अध्वगः (अध्वनि गच्छति) a traveller.

27. समद् full of intoxication. कुसुममासः this month of flowers. मन्मथोद्दीपनाय for the kindling of love.

28. In this verse, the god of love is represented as a king helped by the spring season as lieutenant, and as possessing for his insignia the various peculiarities of that season. आग्नीमञ्जुल-मञ्जरी वरशरः (A Bahuv : attributive to वितनुः) = आग्नी आम्रसंबन्धिमीया मञ्जुला मञ्जरी सैववरशर यस्यस = whose best arrows are the beautiful bunches (of buds) of the mango tree. सार्त्तकशुक the excellent Palasa. ज्या the bowstring. अलिकुलं the tribe of bees; or the swarm of bees. कलङ्करहितं छत्रं the spotless (white) umbrella. सितांशुः the moon. मत्तेभः a proud elephant. मलयानिल the breeze blowing from the Malaya mountain. परभृतः (plural) cuckoos. वन्दिनः musicians, bards. वितरीतरीतु frequentative imperative, third pers. singular of तृ with वि to give, confer. वितनुः the bodiless one, the god of love (who was reduced to ashes by Siva). वसन्तान्वितः accompanied by spring cf. मधुश्च ते मन्मथ साहचर्यादसावनुक्तोऽपि सहाय एव। Kumarasambhava, III. 21. स माधवेनाभिमेतेन सखया रत्या च साशङ्कमनुप्रयातः ibid III. 23 भङ्गं prosperity, welfare.

